$6.95 (U.S.), $8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), Y2,500 (JAPAN)

NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 5, 2002

Fall Titles Should Lift DVD Biz To New Levels

BY JILL KIPNIS

LOS ANGELES—Displaying its might, the DVD format set sales milestones week after week during the fourth quarter last year. As this year's holiday buying season kicks off, retailers and home-video executives are unanimously forecasting a watershed quarter for DVD, with many titles predicted to surpass 4 million units in their debut weeks amid the busiest release schedule in the format's history.



The quarter starts as the movie industry comes off its best summer ever: The total North American box-office take between Memorial Day and Labor Day was $3.14 billion—up 2.5% from the previous summer, according to box-office tracking firm Exhibitor Relations.

"The summer was really good for blockbusters at the movie theater," says Bill Cimino, spokesman for Richmond, Va.-based Circuit City, "and that [marketing] momentum will carry over [into DVD sales] this fall."

Columbia TriStar Home En-

(Continued on page 90)

Stores Hope Veteran Acts Will Rock Music Sales

BY MARGO WHITMIRE

LOS ANGELES—"Meet the new boss, same as the old boss" could be a popular refrain at U.S. music stores this holiday buying season, as retailers surveyed by *Billboard* expect the unusual number of releases by veteran rock favorites to put on a good show during the fourth quarter.

While retailers are skeptical that any one artist can pull the industry out of its worst sales slump in more than a decade, they are banking on the appeal of music to an older consumer to help lift their results. In contrast, retailers say sales of youth-oriented albums are jeopardized by CD burning and file sharing among teens.

"When the older consumers find out about new releases, they go out and buy them. They don't have the time to download all day," says Mike Fratt, VP of merchandising for seven-store, Omaha, Neb.-based Homer's Music. He adds that "these are the artists that deliver, that put out a full album of good material."

The prediction is based in part

(Continued on page 90)

No Party For Dance Retailers

Key Stores Shut Doors; CD Burning, Lack Of Singles Blamed For Demise

BY MICHAEL PAOLETTA

NEW YORK—To quote one of Deborah Cox's many dancefloor hits, "things just ain't the same" for dance and electronic specialty retailers. In an age of illegal downloads, file sharing, and CD burning—as well as the demise of the commercial single, the advent of technology for manipulating MP3 files, and a depressed club scene—retailers are having a tough time.



While these factors affect the entire industry, they resonate especially loud within the dance/electronic music community, which generates less in sales volume than many other genres. In the past 12 months, numerous highly regarded dance music specialty retailers have shuttered their doors.

In New York, Beyond Bass and Dub Spot have closed. Ditto for 12-Inch Dance, an institution in Washington, D.C.; Culture 7 in Columbus, Ohio; Yesterday & Today in Miami; Oak Lawn Records in Dallas; CD and Record Rack in San Francisco; Liquid 303 in Las Vegas; Plastik Records and Just Dance in Phoenix; and Rhythm Music in San Jose, among others.

At the same time, other stores—including Better Days Records in Louisville, Ky.; Satellite Records in New York; and E.D.'s Records in Atlanta—have had to downsize or are barely hanging on. One store, the 45-year-old Record Rack in Houston,

(Continued on page 92)



Ocean Way Mixes Latest Gear With 'A Vintage Vibe'

BY CHRISTOPHER WALSH

HOLLYWOOD—"When I was a kid and looked at photos of sessions, studios looked like Ocean Way," producer Don Was recalls. "They probably *were* pictures

(Continued on page 89)



Santana's Aim: A Musical Union With Humanity

BY LARRY FLICK

NEW YORK—Carlos Santana acknowledges that he faced a potentially tense scenario when he began assembling material for the follow-up to his monumentally successful 1999 opus, *Supernatural*. But rather than succumb to the tension, the legendary artist chose to embrace the possibility of crafting another collection of sounds that could touch the world at large.

Ever philosophical, Santana,

(Continued on page 91)

Calif. Hearings On Label Accounting; RIAA Leads Anti-Piracy Ad Campaign: Page 4 • 'American Idol' Single Sets Records: Page 8

AUSTRALIA
SPOTLIGHT BEGINS ON PAGE 53

WHEN YOU NEED TO KNOW...

- WEEKLY AND ANNUAL CHART PACKAGES
- TOP 10S AND NO. 1S FOR EVERY BILLBOARD CHART
- CHART HISTORIES FOR ARTISTS, WRITERS, PRODUCERS, LABELS OR PUBLISHERS
- FULL-COLOR REPRINTS OF ARCHIVAL BILLBOARD CHARTS AND ARTICLES
- CUSTOMIZED RESEARCH SERVICES FOR BUSINESS INQUIRIES, PLUS BIRTHDAYS, ANNIVERSARIES, CLASS REUNIONS AND MORE

646-654-4633 • research@billboard.com • www.billboard.com/research

Billboard Research

ADVERTISEMENT

$6.95US $8.95CAN
40
0 71486 02552 8

Copyrighted material

ROLLING STONES FORTY LICKS

The music collected together here for the first time ever in one place is nothing less than the Rosetta Stone of rock 'n' roll, a living Bible for bad boys and girls of all ages, the still glorious results of a thoroughly misspent youth.

On Forty Licks, you'll find thirty-six vintage Rolling Stones classics and four vital new offerings that bring the whole story right up to date.

Listen closely and you'll discover that it's all here – the yin and the yang, the old and the new, the rockers and the ballads, the Mick and the Keith. Here are the hits that keep the Stones the greatest show on earth. These are the songs that wouldn't die from the group that never has. . .

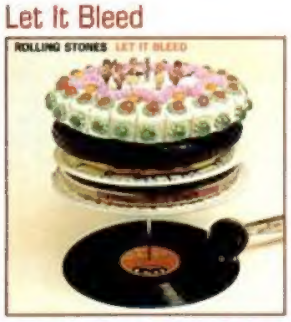
David Wild
Contributing Editor, *Rolling Stone*
Host, Bravo's Musicians

STREET FIGHTING MAN • GIMME SHELTER • (I CAN'T GET NO) SATISFACTION • THE LAST TIME • JUMPIN' JACK FLASH • YOU CAN'T ALWAYS GET WHAT YOU WANT • 19TH NERVOUS BREAKDOWN • UNDER MY THUMB • NOT FADE AWAY • HAVE YOU SEEN YOUR MOTHER BABY? • SYMPATHY FOR THE DEVIL • MOTHER'S LITTLE HELPER • SHE'S A RAINBOW • GET OFF OF MY CLOUD • WILD HORSES • RUBY TUESDAY • PAINT IT, BLACK • HONKY TONK WOMEN • IT'S ALL OVER NOW • LET'S SPEND THE NIGHT TOGETHER • START ME UP • BROWN SUGAR • MISS YOU • BEAST OF BURDEN • DON'T STOP • HAPPY • ANGIE • YOU GOT ME ROCKING • SHATTERED • FOOL TO CRY • LOVE IS STRONG • MIXED EMOTIONS • KEYS TO YOUR LOVE • ANYBODY SEEN MY BABY? • STEALING MY HEART • TUMBLING DICE • UNDERCOVER OF THE NIGHT • EMOTIONAL RESCUE • IT'S ONLY ROCK 'N' ROLL • LOSING MY TOUCH

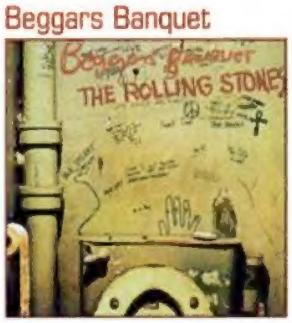
- "Don't Stop" single number one most added at AAA, Heritage and Classic Rock radio
- Massive Stones awareness campaign encompassing television, radio, print, outdoor, on-line and more!
- Extensive DRTV campaign began late August and continues through Christmas
- Sold out U.S. tour kicks off on September 3 and continues into 2003
- 2-CD set in a brilliant box package
- Special limited edition CD box set also available containing full color limited edition 18" x 24" vintage band poster and 12" x 12" collectors' booklet expanded with exclusive historic photographs

Be sure to check out the entire Rolling Stones catalog, including these great albums:

Let It Bleed



Beggars Banquet



Sticky Fingers



Some Girls



ABKCO'S THE ROLLING STONES
REMASTERED SERIES ON 22 CDS
REMARKABLY RAW, TOTALLY PURE, INCREDIBLY TRUE!

www.rollingstones.com
www.abkco.com
www.virginrecords.com

abkco Virgin

© 2002 ABKCO Music & Records, Inc./Promotone B.V. "Rolling Stones" and Tongue and Lip Design are Trademarks of Musidor B.V.

Copyrighted material

GET LICKED



ON TOUR NOW

This One
SH89-T57-4T53
Copyrighted material

Billboard

Editor in Chief (1991-2002): TIMOTHY WHITE

■ EDITORIAL ■
Managing Editor: MICHAEL ELLIS
Bureau Chiefs: Leila Cobo (Latin, Miami), Bill Holland (Washington, D.C.), Melinda Newman (L.A.), Phyllis Stark (Nashville)
Senior Editors: Ed Christman (Retail), Larry Flick (Talent), Marc Schiffman (News), Chuck Taylor (Features), Ray Waddell (Touring, Nashville)
Senior Writer: Chris Morris (L.A.)
Special Correspondent/Music Publishing Editor: Jim Bessman
Art Director: Jeff Nisbet
Associate Editors: Jill Kipnis (Home Video, L.A.), Brian Garrity (Merchants & Marketing/Music & Money), Carla Hay (Heatseekers/Music & Showbiz), Gail Mitchell (R&B/Rap, L.A.), Wes Orshoski, Michael Paoletta (Dance), Deborah Evans Price (Country/Christian, Nashville), Emma Warby (Copy), Christa Titus
Staff Writers: Susanne Ault (L.A.), Matthew Benz, Rashaun Hall
Assistant Editors: Christopher Walsh (Pro Audio), Chris Woods
Art Assistant: Raymond Carlson
Contributors: Bradley Bambarger, Rhonda Baraka, Fred Bronson, Ramiro Burr, Lisa Collins, Steven Graybow, Larry LeBlanc, Moira McCormick, David Nathan, Matthew Robinson, Steve Smith, Steve Traiman
Editorial Assistants: Allison Farber, Margo Whitmire (L.A.)

■ INTERNATIONAL (London) ■
International Editor: Tom Ferguson
News Editor: Gordon Masson
Bureau Chiefs: Christie Eliezer (Australasia, Melbourne), Steve McClure (Asia, Tokyo), Wolfgang Spahr (Germany, Hamburg)
Contributing Editors: Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

■ SPECIAL SECTIONS (Los Angeles) ■
Director of Special Sections: GENE SCULATTI
International Editor: Thom Duffy (N.Y.)
Associate Director: Dalet Brady
Assistant Editor: Katy Kroll
Coordinator: Marin Jorgensen

■ CHARTS & RESEARCH ■
Director of Charts: GEOFF MAYFIELD (L.A.)
Chart Managers: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin), Steven Graybow (Jazz, Blues, Modern Rock), Wade Jessen (Bluegrass, Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40), Gordon Murray (Electronic), Minal Patel (R&B/Hip Hop), Silvio Pietroluongo (The Billboard Hot 100, Top 40 Tracks), Marc Zubatkin (Video, Classical, Kid Audio, World Music, New Age, Reggae)
Chart Production Manager: Michael Cusson
Associate Chart Production Manager: Alex Vitoulis
Administrative Assistant: Mary DeCroce (Nashville)
Archive Research: 646-654-4633

■ SALES ■
Associate Publisher/Worldwide: IRWIN KORNFELD
Group Advertising Director (East & Telemarketing): Pat Jennings
Advertising Directors: Andy Anderson (Urban), Ian Remmer (West)
New York: Joe Maimone
Los Angeles: Aki Kaneko, Michelle Wright
Nashville: Phil Hart, Cynthia Mellow, Lee Ann Photoglo
Advertising Coordinator: Eric Vitoulis
Advertising Assistants: Julie Crider (Nashville), Loreta Genco (L.A.), Rosa Jaquez, Kelly Gateson (U.K.)
Classified/Directories: Jeff Serrette
Associate Publisher/International: GENE SMITH
Advertising Director (Europe): Christine Chinetti
Northern Europe/U.K.: Frederic Fenucci, +44-207-420-6075
Asia-Pacific/Australia: Linda Matich, 612-9440-7777, Fax: 612-9440-7788
Japan: Aki Kaneko, 323-525-2299
Latin America/Miami: Marcia Oliva, 305-864-7578, Fax: 305-864-3227
Mexico/West Coast Latin: Daisy Ducret, 323-782-6250
Caribbean: Betty Ward, 954-929-5120

■ MARKETING & LICENSING ■
Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altenpohl
Director of Rights & Clearances: Susan Kaplan
Associate Art Director: Melissa Subatch
Promotion Coordinator: Mary Ann Kim
Director of Conferences & Special Events: Michele Jacangelo
Special Events Coordinator: Phyllis Demo
Sponsorship Coordinator: Cebele Rodriguez
Circulation Director: JEANNE JAMIN
Group Sales Manager: Katia Ducheine
Circulation Manager: Anastasia Wahl
Assistant Circulation Manager: Lakesha Artis
Circulation Assistant: Jamie DeFour
International Circulation Marketing Director: Ben Eva (London)
Subscriptions Marketing Manager: Karen Griffith
International Circulation Marketing: Paul Brigden (London)

■ PRODUCTION ■
Director of Production & Manufacturing: MARIE R. GOMBERT
Advertising Production Director: Lydia Mikulko
Assistant Advertising Production Manager: Chris Dexter
Advertising Production Coordinator: Jason Acosta
Editorial Production Director: Terrence C. Sanders
Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings
Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Senior Composition Technician: Susan Chicola
Composition Technicians: Rodger Leonard, Maria Manlicic, Leilla Sivey
Directories Production Manager: Len Durham (Nashville)
Classified Production Assistant: Gene Williams

■ NEW MEDIA ■
Editorial Director: KEN SCHLAGER
Billboard Bulletin: Carolyn Horwitz (Managing Editor), Erik Gruenwedel (News Editor, L.A.), Lars Brandle (International Editor, London), Troy Carpenter (Assistant Editor), Todd Martens (Assistant Editor, L.A.)
Billboard.com: Barry Jeckell (Senior Editor), Jonathan Cohen (News/Reviews Editor), Sam D. Bell (Director, Business Development), Enid Maran (Product Manager) Evan Kramer (Advertising Account Executive)

■ ADMINISTRATION ■
Business Manager: JOELLEN SOMMER
Distribution Director: Edward Skiba
Business Development Manager: Barbara Grieninger
Billing: Mirna Gomez
Credit: Shawn Norton
Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

■ BILLBOARD OFFICES ■

New York: 770 Broadway, New York, NY 10003, 646-654-4400, Edit fax: 646-654-4681, Advertising fax: 646-654-4799
Washington, D.C.: 910 17th Street N.W., Suite 215, Washington, DC 20006, 202-833-8692, Fax: 202-833-8672
London: Endeavour House, 189 Shaftesbury Avenue, London WC2H 8TJ, +44 (0) 20 7 420-6003, Fax: +44 (0) 20 7 420-6014
Los Angeles: 5055 Wilshire Blvd., Los Angeles, CA 90036, 323-525-2300, Fax: 323-525-2394/2395
Nashville: 49 Music Square W., Nashville, TN 37203, 615-321-4290, Fax: 615-320-0454

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1795414297
International: 815-734-1216

■ BILLBOARD.COM: http://www.billboard.com ■
1-800-449-1402, info@billboard.com

Billboard Music Group

PRESIDENT: Howard Lander
Vice Presidents: Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer
Director of Research: Michael Ellis

Labels, Artists Spar Over Accounting

BY MELINDA NEWMAN

LOS ANGELES—Cary Sherman, president of the Recording Industry Assn. of America, says California Sen. Kevin Murray's (D-Culver City) plan to possibly introduce legislation that creates penalties for labels who under-report artist royalties is not viable.

His comments came following the second hearing on record accounting practices held by the California Senate's judiciary committee and select committee on the entertainment industry Sept. 24 here.

The hearing included testimony by a number of artists including Don Henley, Glenn Frey, Rubén Blades, Clint Black, Steve Vai, and Jennifer Warnes, all of whom advocated legislation, as well as representatives from the five major label groups, who believe any disputes can be settled without legislative intervention.

Sherman says, "I think the [label] testimony was actually compelling as to why introducing penalties for contract interpretation issues is the wrong way to go."

Murray tells *Billboard*, "If [labels] don't have to pay the auditing fees or the attorney fees, plus not pay any kind of penalty, what's the disincentive to under-report? Or maybe [we should just introduce] ways for artists to independently better verify audit procedures."

The artists described an audit situation that can last for years and leaves the artist with huge legal bills after he or she usually settles for an amount much less than what their auditor says they are owed in order to get on with his or her career. "It can take five years to get through the first phase of litigation," says Black, who audited RCA. "There's a very small list of artists who can sustain that."

Simon Renshaw, manager of Dixie Chicks (who recently settled a royalty suit with Sony), said, "audits take years and cost tens of thousands of dollars. Labels [usually] won't let you use an auditor on contingency fees. The record companies also say an auditor can't be involved in another audit at the same time, so you can never get 10 artists together who were involved with a record company. The major artist can afford to fight; the guys who are just making an OK living can't afford any course of redress with these issues."



Artists also alleged that labels play a "shell game" with royalties, hiding them behind reserves—album sales not declared because of potential returns—free goods, foreign sales, and other intricacies.

For their part, the label representatives said they are constantly addressing how to make royalty statements easier to understand and that when the labels are audited, they generally settle for a very small amount, indicating the labels and artists aren't as far apart as the acts say. "Over the last five years, the average EMI audit settlement represented only 3.4% of the total auditing artist's royalty earnings for the period audited," Capitol Records senior VP of legal and business affairs John Ray says. He added that during that time period, EMI North America has averaged only eight audits a year.

California Sen. Jim Battin (R-La Quinta) the only senator apart from Murray to attend the majority of the hearing, advised both sides to work out their differences before seeking legislative relief. If not, he said, "I caution you what you'll get is what the legislature thinks you need, not necessarily what you want."

Coalition Sets Anti-Piracy Ad Campaign

BY BILL HOLLAND

WASHINGTON, D.C.—An unprecedented coalition of record companies, artists, and music organizations led by the Recording Industry Assn. of America (RIAA) announced Sept. 26 the launch of an aggressive multimedia campaign designed to educate the public that unauthorized downloading of digital music is illegal. The program will include innovative online banner ads addressing the issue of piracy on sites that young music fans visit, in addition to print, radio, and TV ads.

The campaign, RIAA chairman/CEO Hilary Rosen says, will last at least several months, "but there's no end date on it." Priced in the millions, it will be financed by U.S. record companies.

The campaign by the Music United for Strong Internet Copyright (MUSIC) coalition comes after recent studies showed that there is a lack of consumer awareness of the illegality of unauthorized downloading on the part of the majority of music fans and parents. Estimates are that more than 2.6 billion music files are downloaded illegally each month, mainly through such unlicensed "peer-to-peer" services as Kazaa, Morpheus, and Gnutella.


ROSEN


BENJAMIN

The campaign started Sept. 27 with full-page ads in *The New York Times* and *Los Angeles Times*, as well as Capitol Hill publication *Roll Call*. The ads will appear in dailies throughout the country.

The coalition aims to show that illegal downloading leads to lost sales and has a devastating impact on people at all levels of the music business. Universal Music Group (UMG) senior VP of anti-piracy David Benjamin says it affects "not just multi-millionaires but working stiffs—songwriters, recording studio engineers, people who rack-job shelves."

The ads ask, "Who Really Cares About Illegal Downloading?"—then list nearly 90 major recording acts and songwriters who offer personalized messages, including Madonna, Dixie Chicks, Sheryl Crow, Missy Elliott, Eminem, Elton John, Sting, Phil Collins, Luciano Pavarotti, Brian Wilson, Diana Krall, Natalie Cole, and Trisha Yearwood. The list is expected to grow and include upcoming and indie artists.

In coming weeks, multi-platinum artists will be seen and heard in a series of TV and radio spots targeting fans. In one spot, Britney Spears likens illegal downloading to "going into a CD store and stealing the CD." Similar messages will appear on a new Web site, musicunited.org, launched Sept. 27.

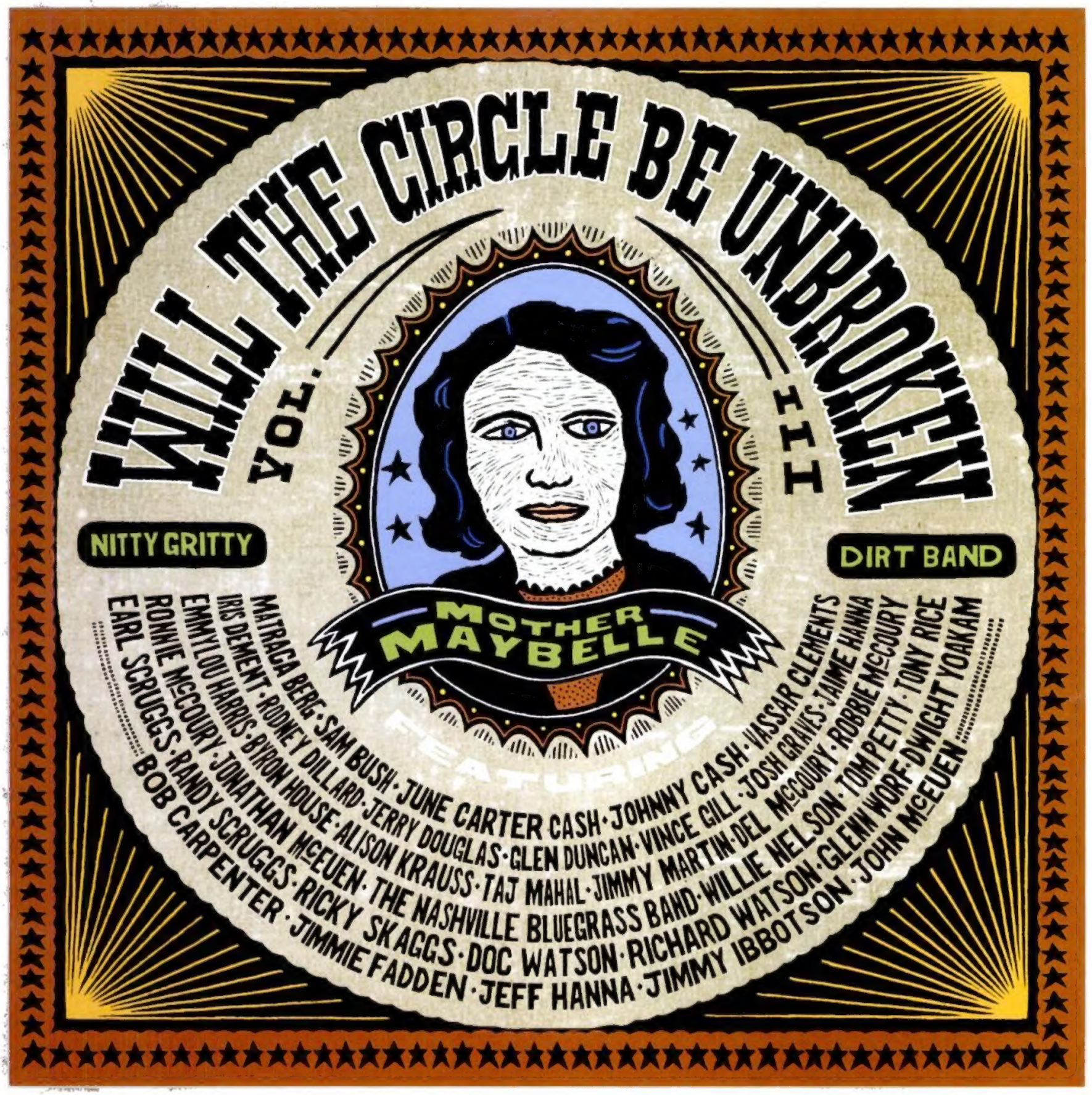
The TV ads were shown at a Sept. 26 overview hearing on peer-to-peer services before the House Subcommittee on Courts, the Internet, and Intellectual Property.

The MUSIC coalition includes the RIAA, the Alliance of Artists and Recording Companies, the Assn. for Independent Music, the American Federation of Musicians, the American Federation of Television and Radio Artists, ASCAP, BMI, the Country Music Assn., the Christian Music Trade Assn., the Gospel Music Assn., the Hip-Hop Music Action Network, Jazz Alliance International, Music Managers Forum-US (MMF), Nashville Songwriters Assn. International, the National Academy of Recording Arts and Sciences, Recording Industries Music Performance Trust Funds, SESAC, SoundExchange, Tennessee Songwriters Assn. International, and the Songwriters Guild of America. The Recording Artists Coalition did not sign on to the alliance, although some members are participating in the ads.

MMF president Barry Bergman, not a traditional label ally, says, "RIAA contacted me about two weeks ago about this. We looked at it and decided the issue of online piracy is of the utmost importance. It's one of the few issues on which we can agree with the labels."

Rosen and EMI Recorded Music vice chairman David Munns also said that part of the education effort will be to reinforce efforts to bring online legitimate music services.

A LEGACY OF MUSIC UNITING GENERATIONS



WILL THE CIRCLE BE UNBROKEN VOLUME III

Celebrating the 30th Anniversary of the original *Will The Circle Be Unbroken*
A chronicle of American roots music performed by incomparable artists

2 CD set - over 25 tracks
In stores October 1st

VISIT THE COUNTRY MUSIC HALL OF FAME AND MUSEUM

Capitol Records

www.capitolnashville.com
www.nittygritty.com

BORDERS
www.borders.com

Copyrighted material

OCTOBER 5 2002 Billboard® NO. 1 ON THE CHARTS

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
DISTURBED	Believe	78
BLUEGRASS		
SOUNDTRACK	O Brother, Where Art Thou?	46
BLUES		
SHEMEKIA COPELAND	Talking To Strangers	80
CONTEMPORARY CHRISTIAN		
LIFEHOUSE	Stanley Climbfall	80
COUNTRY		
DIXIE CHICKS	Home	45
ELECTRONIC		
DJ SAMMY	Heaven	30
GOSPEL		
FRED HAMMOND	Speak Those Things: POL Chapter 3	80
HEATSEEKERS		
OK GO	Ok Go	81
INDEPENDENT		
EVA CASSIDY	Imagine	81
INTERNET		
JOHN MAYER	Inside Wants Out	82
LATIN		
ENRIQUE IGLESIAS	Quizas	49
POP CATALOG		
DISTURBED	The Sickness	82
R&B/HIP-HOP		
VARIOUS ARTISTS	Ludacris Presents Disturbing Tha Peace: Golden Grain	26
REGGAE		
BEENIE MAN	Tropical Storm	80
SOUNDTRACK		
	Barbershop	82
WORLD MUSIC		
THE CHIEFTAINS	Down The Old Plank Road/The Nashville Sessions	80

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
KELLY CLARKSON	A Moment Like This	87
ADULT CONTEMPORARY		
VANESSA CARLTON	A Thousand Miles	85
ADULT TOP 40		
AVRIL LAVIGNE	Complicated	85
COUNTRY		
TRACY BYRD	Ten Rounds With Jose Cuervo	46
DANCE/CLUB PLAY		
LAMYA	Empires (Remixes)	30
DANCE/MAXI-SINGLES SALES		
JENNIFER LOPEZ	Alive (Thunderpuss Remix)	30
HOT LATIN TRACKS		
JENNIFER PENA	El Dolor De Tu Presencia	48
HOT R&B/HIP-HOP		
NELLY FEATURING KELLY ROWLAND	Dilemma	28
RAP TRACKS		
NELLY FEATURING KELLY ROWLAND	Dilemma	25
ROCK/MAINSTREAM		
NICKELBACK	Never Again	85
ROCK/MODERN		
SYSTEM OF A DOWN	Aerials	85
TOP 40 TRACKS		
NELLY FEATURING KELLY ROWLAND	Dilemma	85

Videos

TITLE	PAGE
TOP VHS SALES	
THE ROOKIE	72
DVD SALES	
CHANGING LANES	72
HEALTH & FITNESS	
DARRIN'S DANCE GROOVES	71
KID VIDEO	
MICKEY'S HOUSE	71
MUSIC VIDEO SALES	
BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS: LET FREEDOM RING	71
RECREATIONAL SPORTS	
STUPID LITTLE GOLF VIDEO	71
RENTALS	
CHANGING LANES	72

Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
GLENN GOULD	State Of Wonder
CLASSICAL CROSSOVER	
ANDREA BOCELLI	Cieli Di Toscana
JAZZ	
NATALIE COLE	Ask A Woman Who Knows
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 2
NEW AGE	
ENYA	A Day Without Rain

Billboard®

OCTOBER 5, 2002 • VOLUME 114, No. 40

Top of the News

10 CISAC aims to secure online revenue for songwriters.

Artists & Music

10 Executive Turntable: Steve Buchanan is promoted to senior VP of media and entertainment for Gaylord Entertainment.

13 LL Cool J remains a force in rap music with *10*.



LL COOL J

14 Björk reflects with a greatest-hits set and the *Family Tree* boxed set for One Little Indian/Elektra.

14 The Beat: Amnesty International taps John Lennon's "Imagine" for a promotional campaign.

17 Continental Drift: "Beauty shop" quartet the Kinsey Sicks tour to promote *Sicks in the City*.

18 The Classical Score: Ann-Sophie Mutter rerecords Beethoven's Violin Concerto for Deutsche Grammophon.

19 Higher Ground: Bill Gaither recently released two successful sets, *God Bless America* and *Let Freedom Ring*, on his own Spring House label.

19 In The Spirit: Arrow Records names as GM former EMI Gospel exec Shawn Tate.

20 Touring: Beck and the Flaming Lips team for fall tour.

21 **Boxscore:** Elton John and Billy Joel gross more than $2 million from one sellout show.

22 Reviews & Previews: The Rolling Stones, India.Arie, and Disturbed take the spotlight.

25 R&B: 6 Questions with MBK Entertainment CEO Jeff Robinson.

27 Words & Deeds: NAAM Brigade beats adversity to release *Early in the Game*.

29 Beat Box: DJ/producer Tom Stephan fronts Superchumbo's first compilation for Twisted/the Right Stuff.

44 Country: Capitol's Keith Urban returns with his sophomore set, *Golden Road*.

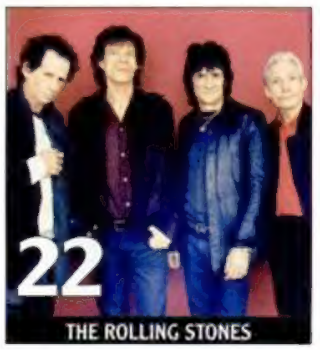
47 Latin Notas: MTV/MTV2 president Van Toffler announces plans to air the first MTV Video Music Awards Latin America.

50 Jazz Notes: Wynton Marsalis offers *All Rise* on Sony Classical.

51 Studio Monitor: Hans Zimmer is named to Euphonix's



BJÖRK



THE ROLLING STONES

board of directors.

52 Songwriters & Publishers: Julian J. Aberbach remembers his early dealings with Elvis Presley.

International

61 The Global Entertainment Retail Assn. bands with labels to lobby for the lowering of recorded-music tax.

62 Hits of the World: Las Ketchup sits atop six international singles charts with "Asereje/ The Ketchup Song."

63 Global Music Pulse: Former Faithless guitarist Dave Randall reinvents himself.

Merchants & Marketing

67 Trans World Entertainment focuses on the positive at its annual fall conference.

68 Declarations of Independents: What does it take to be a label?

69 Retail Track: NARM holds retail summit to forge a dialogue with music manufacturers.

70 Music & Money: Palm Pictures aims to grow with help from investor Grupo Santo Domingo.

71 Home Video: Artisan Entertainment's FHE division readies *Barbie as Rapunzel* for DVD and VHS.

Programming

75 Music & Showbiz: A growing number of music-video directors are making the transition to film and TV.

Features

8 Market Watch

66 Update/Good Works: Canadian musicians team to raise $1 million for the BC Cancer Research Centre.

73 Classifieds

77 Between the Bullets: Rock bands defy the sophomore slump with top 10 second-album debuts.

93 Billboard.com: What's online this week.

94 The Billboard BackBeat



VAN TOFFLER

At a Glance

84 Chart Artist Index

88 Chart Song Index



Chart Beat™ by Fred Bronson

THIS IS HER 'MOMENT': Some people wait a lifetime for a moment like this. **Kelly Clarkson** only had to wait a few weeks to go from unknown to *American Idol*. The ultimate confirmation of her idol status is her placing at the top of The Billboard Hot 100. "A Moment Like This" (RCA) took only three weeks to reach pole position, the fastest-rising No. 1 since **Barenaked Ladies** took three weeks to hit the top with "One Week."

Clarkson's lightning-fast ride finds her rocketing 52-1 this issue, shattering a record that has stood for 38½ years. In April 1964, **the Beatles** leapt 27-1 with "Can't Buy Me Love." That has been the biggest rise to the top until now. The only single that has come close was **Brandy & Monica's** "The Boy Is Mine," which made a 23-1 move in 1998. (In December 1998, "I'm Your Angel" by **R. Kelly & Celine Dion** appeared to jump 46-1, but it was an illusory move. Chart policies changed that week to allow album tracks on the Hot 100, and the song had been No. 46 the week before on a test chart.)

Clarkson is the first pop act to advance to No. 1 in 2002. "A Moment Like This" is the first song to be No. 1 that hasn't also appeared on the R&B chart since **Nickelback** started a four-week reign with "How You Remind Me" in December 2001.

Clarkson's triumph is also good news for her label. "Moment" is the first RCA song to reach No. 1 on the Hot 100 since autumn 2000, when **Christina Aguilera** held sway with "Come On Over Baby (All I Want Is You)."

"Moment" is the 59th No. 1 hit for RCA during the rock era. But in those 47 years and three months, only five solo female artists have had No. 1 singles on RCA. The first was **Kay Starr**, who had just moved to Nipper's imprint from Capitol when she recorded "Rock and Roll Waltz," RCA's first No. 1 of the rock era.

In 1963, **Little Peggy March** became RCA's second solo female artist to have a No. 1 hit, when "I Will Follow Him" made her a household name almost overnight. It would be another 18 years before another solo female artist on RCA would reach the summit. In 1981, **Dolly Parton** had a No. 1 hit with "9 to 5."

Yet another 18 years would have to pass before the label would have its next No. 1 song by a solo female artist. In 1999, Christina Aguilera collected her first chart-topper with "Genie in a Bottle."

One final note about Clarkson's achievement: She is the second female singer named Kelly to have her name appear at the top of the Hot 100. Oddly, she directly succeeds the first, **Kelly Rowland**, who was featured on **Nelly's** "Dilemma." It's the first time that two artists with the same first name have had consecutive reigns on this chart since **Peter Cetera's** "Glory of Love" followed **Peter Gabriel's** "Sledgehammer" in summer 1986.

More Fred Bronson each week at www.billboard.com.

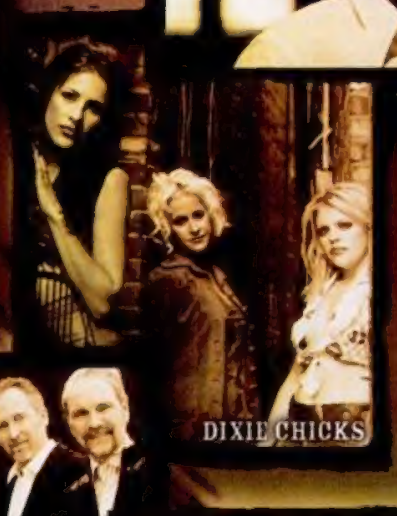
Copyrighted material

ASCAP

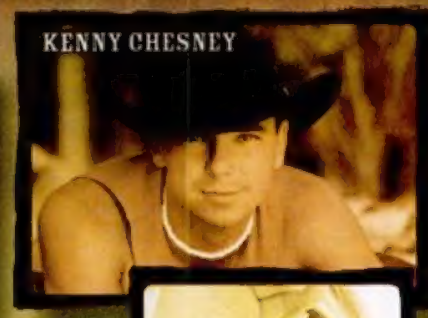
WHERE SONGWRITERS HANG THEIR HITS


ALAN JACKSON


BRAD PAISLEY


DIXIE CHICKS


LEE ANN WOMACK


KENNY CHESNEY


TRISHA YEARWOOD


GEORGE STRAIT


GARTH BROOKS


DIAMOND RIO


FRANK ROGERS

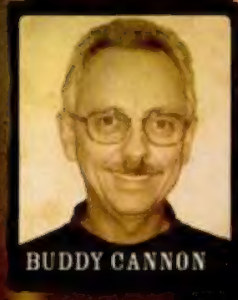

RASCAL FLATTS


NICKEL CREEK


DARRYL WORLEY

PAUL MILLER


CAROLYN DAWN JOHNSON


BUDDY CANNON


JO DEE MESSINA


DANN HUFF


PHIL VASSAR


PAUL WORLEY


SONS OF THE DESERT


BELLAMY BROTHERS


PAUL FRANKLIN

NOT PICTURED MATT SERLETIC

CONGRATULATIONS TO ASCAP'S 2002 CMA NOMINEES · WWW.ASCAP.COM

Copyrighted material

'Idol' Single's First-Week Sales Highest In Three Years

BY CARLA HAY

NEW YORK—Who says sales of singles are dead? Kelly Clarkson's double-A-side single, "Before Your Love"/"A Moment Like This" (RCA) opened to the best first-week sales for a single in three years, and it is on its way to becoming the best-selling U.S. single of the year. "A Moment Like This" rocketed to No. 1 on The Billboard Hot 100 on the strength of retail sales of 236,000 copies in its first week, according to Nielsen SoundScan. That number is the highest since Mariah Carey's "Heartbreaker" in 1999 (see Singles Minded, page 77). Under Hot 100 chart rules, each song on a single must chart separately and the sales are attached to the song with the greatest radio airplay, so only "Moment" is listed on the Hot 100.

Sales for "Before Your Love"/"A Moment Like This" were expected to be high after Clarkson won *American Idol: The Search for a Superstar,* the Fox network's hit talent contest/reality show. Clarkson sang both songs several times on *American Idol* broadcasts.

The idea for *American Idol* came from the U.K., where the *Pop Idol* series discovered Will Young and Gareth Gates, *Pop Idol's* first-season winner and second-place contestant, respectively. Young and Gates have since achieved record-breaking singles sales in the U.K.

The single was originally slated for a Sept. 24 commercial release, but it was bumped up to Sept. 17 as a result of high consumer demand, RCA senior VP of sales Kevin Twitchell says: "We went into uncharted territory with this single. Retail is excited that this single is driving people into stores."

Vinnie Birbiglia, director of field music marketing for Albany, N.Y.-based retail chain Trans World Entertainment, observes, "The success of this single just proves that there's a big market for singles sales. The *American Idol* TV show was the most important factor in creating awareness for the single and its release date. The radio airplay was an added bonus."


CLARKSON

The year's best-selling U.S. single to date is B2K's "Uh Huh," which has sold 312,000 copies, according to Nielsen SoundScan. "Before Your Love"/"A Moment Like This" has shipped an estimated 700,000 units and is expected to achieve almost 100% sell-through. The best-selling U.S. single of all time is Elton John's "Candle in the Wind 1997," which has sold 8.8 million copies.

The success of Clarkson's single goes against the current trend that sees record companies deep-discounting commercial singles in order to attract sales. RCA/BMG listed the single at a full retail price of $4.49.

"Record companies are afraid to have singles at retail because they think it will hurt album sales, but that way of thinking is wrong," Birbiglia says. "You don't have to flood the market with singles, but we've seen that single sales enhance album sales."

RCA has stopped accepting orders for "Before Your Love"/"A Moment Like This," because both songs will be bonus CD cuts on the *American Idol Greatest Moments* compilation album, due Tuesday (1).

Twitchell adds, "We've shipped enough of the single for it to still be available to consumers for a while." He says that RCA has made "no decision yet" on what Clarkson's next single will be or when it will be released. Her debut album on RCA was originally due Nov. 26 but has been postponed until early 2003.

Twenty-year-old Clarkson, from Burleson, Texas, says she's thrilled with all the exposure she and the other finalists have won through *American Idol*: "It means that we can achieve our dreams and do the records that we like. And it means I don't have to be a waitress anymore."

Lack Of Evidence Halts U.K. OFT Inquiry

BY GORDON MASSON

LONDON—An investigation by the U.K.'s Office of Fair Trading (OFT) into alleged illegal practices by major record companies has been closed because the government body concluded there is not any evidence to back the claims.

The OFT says it initiated the latest action—looking into the supply of CDs in Britain—when it received a number of complaints against the industry's biggest companies. Seven U.K. companies were named in the probe: BMG, EMI, Sony, Universal, Virgin, Warner, and the country's largest independent record distributor, Pinnacle. It was claimed they colluded to discriminate against retailers trying to import cheaper CDs from European Union nations.

The accused companies faced potential fines of hundreds of millions of pounds if they were found to have broken the law, as the OFT can impose penalties of up to 10% of U.K. sales for every year of infringement for a maximum of three years.

Officially, the OFT says there is "no current evidence that the law is being broken." But it found that certain record companies had engaged in practices designed to slow down imports from mainland Europe in the past but that this was before the Competition Act of 1998 and therefore did not fall foul of the law. It did issue a warning that the majors would face "strong action" if found in breach of competition law.

The OFT investigation was scheduled to take six months to complete but lasted 19 months. It was the sixth such governmental probe into the affairs of the British record music industry in a decade. Each of those investigations failed to find evidence that the music industry was breaking the law.

It is difficult to quantify the cost to the music industry, but from speaking to record company sources, *Billboard* estimates the collective cost of industry lawyers, financial directors, chief executives, and staff research time in complying with the OFT's requests for documentation reproduction was around £2 million ($3.1 million). Meanwhile, the OFT reveals it spent "about £100,000 ($155,000)"—a sum picked up by taxpayers.

Unlike a court case when an innocent party can ask for its costs to be reimbursed, no mechanism exists whereby the companies can reclaim their costs from the government.

Executives that *Billboard* approached were reluctant to talk on the record about the matter, but the British Phonographic Industry said it is "pleased that the outcome of the latest detailed investigation by the [OFT] will result in no action being taken against the record industry."

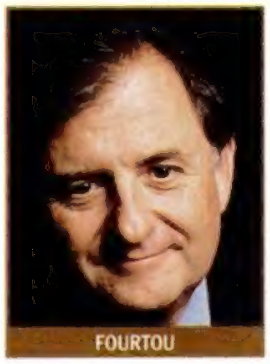
Vivendi To Shed Nearly $12B

But 'Very Good' Entertainment Divisions Will Remain

BY MATTHEW BENZ

NEW YORK—Universal Music Group (UMG) parent Vivendi Universal (VU) is accelerating its plans to sell noncore assets, as the French conglomerate focuses on its media and entertainment businesses.

Speaking after a Sept. 25 board meeting at VU's Paris headquarters where the new corporate strategy was ratified, chairman/CEO Jean-René Fourtou explained that music, movies, theme parks, and TV are the company's strengths. The simple fact, Fourtou said, is that "we are an entertainment company—with very good assets."


FOURTOU

Singling out UMG for praise, Fourtou added that he doubted there were any potential buyers who could pay VU what the music company is worth, given its strong management and large share of the worldwide music market.

In order to restore its investment-grade credit rating, VU will shed 12 billion euros ($11.7 billion) of assets during the next 18 months, including 5 billion euros ($4.9 billion) in the next five months. The company said earlier that it would sell 10 billion euros ($9.8 billion) of assets during two years. VU will maintain its partial stakes in telecom firm Cegetel and environmental-services arm Vivendi Environnement.

VU said six directors had resigned and one new director had been elected, leaving the company with what it calls "a more streamlined" 12-member board.

It was also revealed that former chairman/CEO Jean-Marie Messier will not receive severance pay. Messier, whom Fourtou replaced in early July, pushed VU's debt to 19 billion euros ($18.6 billion) via acquisitions and was criticized for not presenting a clear strategy for the company.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	528,808,000	458,516,000	(13.3%)
Albums	503,033,000	449,169,000	(10.7%)
Singles	25,775,000	9,347,000	(63.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	466,232,000	425,603,000	(8.7%)
Cassette	35,825,000	22,444,000	(37.4%)
Other	976,000	1,122,000	(15.0%)

OVERALL UNIT SALES

This Week	10,739,000	This Week 2001	12,452,000
Last Week	10,105,000	Change	13.8%
Change	6.3%		

ALBUM SALES

This Week	10,342,000	This Week 2001	12,089,000
Last Week	9,947,000	Change	14.5%
Change	4.0%		

SINGLES SALES

This Week	397,000	This Week 2001	363,000
Last Week	158,000	Change	9.4%
Change	151.3%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	272,458,000	232,428,000	(14.7%)
Independent	72,845,000	58,492,000	(19.7%)
Mass Merchant	142,138,000	143,409,000	(0.9%)
Nontraditional	15,592,000	14,839,000	(4.8%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	117,406,000	103,731,000	(11.7%)
Suburb	210,250,000	186,484,000	(11.3%)
Rural	175,377,000	158,953,000	(9.4%)

ROUNDED FIGURES

FOR WEEK ENDING 9/22/02

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan

Copyrighted material

add these
outstanding
tracks
to your
collection



Craig David
Backstreet Boys
Lamya
Blu Cantrell
Craig David & Sting (duet)
Monica

check out the upcoming release
from SoulPower artist

Maria

on Dreamworks Records

Produced and arranged by
Soulshock & Karlin for

SoulPower
PRODUCTIONS

new improved full dimensional stereo

Soulpower Studios US and UK
Management: Randy Cohen (323) 860-0300

Copyrighted material

Industry Intent On Internet Revenue Streams At CISAC

BY GORDON MASSON

LONDON—Christian Brühn, the new president of the International Confederation of Societies of Authors and Composers (CISAC), will have to approach his new role with a sense of urgency, with member societies keen to accelerate progress in securing online revenue for authors and composers.

Brühn, who is VP of German authors' society GEMA, was elected by the CISAC general assembly Sept. 25, when predecessor Jean-Loup Tournier accepted the post of honorary president at the conclusion of the 43rd CISAC World Congress, held here at the Queen Elizabeth II Centre. Event organizers also revealed that the 2004 CISAC World Congress will be hosted by KOMCA in Korea.

The majority of discussions during the three-day event—which was themed "The Business of Creativity"—centered on dealing with the Internet and trying to exploit opportunities offered by new technology rather than dwelling on the problems it has brought the music industry.

Songwriter Guy Fletcher, who chairs the British Academy of Composers and Songwriters, commented: "It may pose a massive threat, but digital dissemination is a huge opportunity, too."


PRESTON

"We should not be despairing of the current situation—we should take action," urged JASRAC managing director Mamoru Kato during a panel session. And he warned, "If the sales decline continues this year, we will be back to where revenues were 10 years ago."

In a keynote speech, former AOL Time Warner CEO Gerald Levin said he believed a four-point plan must be put into action to tackle piracy: enhanced legal protection and enforcement on a global basis; moral education—in other words, convincing consumers it is wrong to steal someone's creative work; taking advantage of technology, not just in copy protection but also in developing new forms of distribution solutions; and new business formats to provide consumers with music that they value, so that those models are preferred to stealing.

Discussions on how to tap into consumers' hunger for the online delivery of music prompted ASCAP chief executive John LoFrumento to suggest the industry follow the cable-TV subscription route. But SACEM chairman Bernard Miyet retorted that no reliable model could be built when people can get the same content free of charge.

One suggestion on how to change that public perception of free music came from OD2 chief executive Charles Grimsdale, who revealed that illegally downloading a song costs about 60 euro cents ($.59) in Internet service provider (ISP) subscription fees. He said, "[Consumers] don't realize that, but ISPs are generating some healthy revenues on the back of it."

But perhaps the clearest message to congress was delivered by BMI president Frances Preston. "We need a new attitude, a new philosophy, and a new sense of mission for our business," she stated. "The adoption of technological tools and systems must be a priority; we must invest for the long term; we must adapt, evolve and restructure our business; and we must share our best practices. With this new attitude and philosophy, I believe we can look forward. But the future is already upon us, and there is no time to lose."

Music Choice Petitions For Revised CARP

BY BILL HOLLAND

WASHINGTON, D.C.—Music Choice, provider of digital music and interactive programming for cable and satellite TV systems, is the latest of dozens of companies that have filed a petition for revised rulemaking with the Library of Congress (LOC) in response to last year's arbitration proceedings that helped establish royalty rates for Webcasters and "ephemeral" recordings.

The LOC and the Copyright Office have been deluged with complaints from companies citing excessive terms. Many, like Music Choice, say the costs connected with the Copyright Arbitration Royalty Panel (CARP) were too high for them to be able to participate.

The arbitration panel forwarded suggested rates to Librarian of Congress James Billington. He modified them June 21, creating a rate based on 10% of annual gross revenue for such services as Music Choice and, for Webcasters, a digital-transmission royalty rate of .007 cents.

Music Choice says prohibitive costs associated with participating in CARP resulted in an "anti-competitive" process that favored "entrenched entities and industry trade groups."

Insiders estimate that the total cost of participating in the year-long CARP, including legal fees incurred by participating groups, was about $10 million per group. Small Webcasters have complained to the Copyright Office and Congress that the cost prevented their participating in the proceeding.

Deborah Proctor, GM of public broadcasting and digital simulcasting classical WCPE Wake Forest, N.C., says, "They told us—and we had to pry it out of them—that it would be 'six figures' to take part." Like Music Choice, Proctor says her station also was notified by the LOC "that because we didn't participate, we can't question the decision."

Following complaints to Congress, Rep. Rick Boucher, D.-Va., and 11 bipartisan co-sponsors introduced legislation July 28 that will exempt Webcasters with annual revenue of less than $6 million from paying the full .007 cent rate and call for lower rates to be set and a dismantling of CARP. It would also exempt small Webcasters from having to pay high costs in order to participate in future arbitrations.

The Recording Industry Assn. of America's John Simson, executive director of SoundExchange—the label/artist digital-royalties collection group—called the proposed bill "misguided," allowing Webcasters to maintain business models that are unsuccessful in the free market (*Billboard*, Aug. 10).

WMG Offers 30,000 Singles Online

BY BRIAN GARRITY

NEW YORK—After years of cautiously experimenting with digital-download sales on a limited basis, the music industry is beginning to test the format more earnestly, as evidenced by Warner Music Group (WMG) making more than 30,000 tracks available for sale as digital singles in the U.S. and Canada. Until now, only hundreds of WMG digital tracks have been available for sale.


LONG

What's more, the bulk of those tracks—which initially will be available through RioPort, a supplier of downloads to the likes of bestbuy.com, Musicland Group, and mtv.com—are expected to be priced as low as 99 cents each. Some new and hit singles may be priced closer to $2.

Tracks will be encoded as Windows Media files that are transferable to portable devices and burnable to blank CDs. All 30,000 WMG tracks should be available for purchase by the end of next month.

RioPort president/CEO Jim Long calls the deal a major step in the development of a commercial digital music market. "There's no way you can have a download business without a ton of catalog," he says. "It's been a long time coming."

The move represents the first serious push by the major labels to make a large number of tracks available to consumers at competitive prices.

Universal Music Group (UMG) is expected to roll out a download offer via Liquid Audio this fall that will match the scale of the WMG initiative.

Efforts by UMG and WMG are encouraging the other majors to become even more aggressive in their digital-singles initiatives. Sources say BMG and EMI are considering rolling out competitive offers by year's end.

ExecutiveTurntable


BUCHANAN


LIPARI


VASQUEZ

VENUES: Steve Buchanan is promoted to senior VP of media and entertainment for Gaylord Entertainment in Nashville. He was senior VP of Grand Ole Opry and attractions.

RECORD COMPANIES: Julia Lipari is promoted to senior VP of special projects/marketing for Zomba Record Group/Jive Records in New York. She was VP of special projects/marketing.

Jeff Kreinik is named senior director of marketing for New West Records in Austin. He was senior director of marketing for TVT Records.

Jason Black is named director of A&R for Razor & Tie in New York. He was East Coast creative manager for EMI Music Publishing.

ARTIST SERVICES: Gabriel Vasquez is named director of sales and marketing for Creative Trust Workshop in Nashville. He was director of product marketing for Word Records.

BROADCASTING: George Pelletier is promoted to senior VP of Waitt Radio in Omaha, Neb. He was VP of sales.

Wherehouse Ends Second Quarter With Sales Down

BY MATTHEW BENZ

NEW YORK—Wherehouse Entertainment had sales for its fiscal second quarter ended July 31 of $115 million—down from $150.8 million in the same period one year ago, according to its quarterly report filed Sept. 23 with the Securities & Exchange Commission. Its net loss rose to $11.9 million, or $1.04 per share, from $6.1 million, or 55 cents per share.

Excluding rental revenue, same-store sales fell 15.1%. Wherehouse attributed this decline to the effects of CD burning, Internet piracy, a weak new-release schedule, and competition from mass merchants. The Torrance, Calif.-based retailer closed 18 stores and sold 64 others last year.

As of July 31, Wherehouse borrowed $49.9 million against its credit facility with Congress Financial. Meanwhile, in exchange for Wherehouse's principal shareholder—Cerberus Partners—guaranteeing $10 million of the chain's outstanding balance, Congress increased the funds available by $10 million. The retailer will be in default if the amount available falls below $15 million.

Between the facility, cash on hand, expected cash flow, and potential lease financing, Wherehouse says it can fund operations and planned capital expenditure for the rest of the current fiscal year. It is also discussing with several banks ways to extend the maturity of its credit line beyond Oct. 31, 2003, as well as "possible financial alternatives with other potential lenders."

Copyright Material

VNU is proud to present the Next Generation of the Nielsen Family



Nielsen Entertainment

NIELSEN EDI | daily box office tracking

NIELSEN NRG | market research & consulting for theatrical, video/DVD

NIELSEN VIDEOSCAN | weekly video/DVD sales

NIELSEN EMS | demographic target marketing

NIELSEN SOUNDSCAN | weekly music sales

NIELSEN BDS | minute-by-minute music airplay tracking

NIELSEN BOOKSCAN | weekly book sales

NIELSEN REELRESEARCH | on-line market research for ad testing & television programming

80 years of combined service

Billboard advertising opportunities

SPECIALS

CLOSING OCT 1

World Music

J&N Records 20th Anniv.

call today!

ENGELBERT HUMPERDINCK

Billboard honors Engelbert Humperdinck's 35th anniversary with a look at one of the world's most successful entertainers, from his origins in England to his present international legacy. We cover his first successes, strongest markets and best-selling singles and albums.

Toast one of the most accomplished entertainers. Call today!

issue date: nov 2
ad close: oct 8

Aki Kaneko 323.525.2299 • akaneko@billboard.com

MUSIC DISTRIBUTION

Billboard's annual review of the state of music distribution includes a look at the majors, indies and latin quarters and how international product hits U.S. shores. Billboard reports on the majors' issues and key players, the expanding indie product lines and the ever-changing Latin market. Call today!

issue date: nov 2
ad close: oct 8

Michelle Wright 323.525.2302 • mwright@billboard.com

2003 INTERNATIONAL BUYER'S GUIDE

The most complete worldwide music & DVD business-to-business directory, Billboard's 2003 International Buyer's Guide has over 15,000 listings from over 90 countries, covering every sector of the music industry. Advertise and reach the industry decision makers who consult this guide all year long!

publication date: dec 4
ad close: oct 16

Jeff Serrette 800.223.7524 • jserrette@billboard.com

UPCOMING SPECIALS

PHIL COLLINS 20 YEARS OF HITS - Issue Date: Nov 16 • Ad Close: Oct 22

MIAMI BEACH - Issue Date: Nov 16 • Ad Close: Oct 22

ASIAN PACIFIC QUARTERLY #4 - Issue Date: Nov 23 • Ad Close: Oct 29

EUROPEAN QUARTERLY #4 - Issue Date: Nov 30 • Ad Close: Nov 1

NEW ZEALAND - Issue Date: Nov 30 • Ad Close: Nov 1

RAP/HIP HOP #2 - Issue Date: Dec 7 • Ad Close: Nov 8

MUSIC & MONEY 2

Coinciding with Billboard's 2002 Music & Money Symposium, Billboard reports on the business behind making music. We look at survival strategies in cash-challenged times, the rising value of music publishing assets and the growing influence of entertainment attorneys. Bonus distribution at Billboard Music & Money Symposium!

issue date: nov 16
ad close: oct 22

Ian Remmer 323.525.2311 • iremmer@billboard.com

Travis 'Rises' To The Occasion

Artist Debuts On Word With His Second Christian CD

BY DEBORAH EVANS PRICE

Randy Travis spent years preparing for the release of his first Christian album, *Inspirational Journey*, in 2000. The project fulfilled a long-held personal goal. Now having taken the plunge, he's back with *Rise & Shine*. Due Oct. 15, the project marks his Word Records debut.

"We had so many years to prepare for *Inspirational Journey*," he says. "Then with this one there was a time limit kind of thing, so there was a little pressure there."


TRAVIS

For *Inspirational Journey*, Travis; his wife/manager, Elizabeth Hatcher Travis; and producer Kyle Lehning spent years gathering songs. When it came time to record *Rise & Shine*, they not only launched an aggressive search for material, but the artist also worked with such co-writers as Ron Avis, Mike Curtis, and Lance Dary. "It was one of those amazing times for writing," he says. "It seemed like everything we were writing, we were feeling good about."

Among the cuts Travis co-wrote are "That's Jesus," a tune he and Curtis completed after hearing one of pastor John Haggee's sermons. Travis says they used so much of the sermon that they gave Haggee a writer's credit. "I'm Ready" is a cut Travis wrote with friend/bus driver Avis while they were on the road.

Though he didn't write it, Travis admits that "When Mama Prayed" has an autobiographical ring to it. "That one got to me, especially when you get into the second verse," he says of the lyric that reads: "Seventeen and wild I hit the bottle/Doin' any dang thing I well please/Burnin' down life's highway at full throttle/While Mama burned a candle on her knees."

"That one hit home real hard," says Travis, who spent many of his teen years drinking, doing drugs, and driving recklessly. "I wanted to record that song from the first time I heard it."

After years of working as a very successful country artist, singing songs about his faith obviously agrees with Travis, whose *Inspirational Journey* picked up two Gospel Music Assn. Dove Awards in 2001 (bluegrass album of the year and country recorded song "Baptism"). *Rise & Shine* seems likely to be equally accepted, as the songs fit Travis' resonant baritone like the worn leather cover of a well-read Bible.

According to Word Entertainment senior VP of marketing and artist development Mark Lusk, "Three Wooden Crosses" will be shipped to country radio Oct. 22. The label plans to hire indie country promoters to work the release. They are also taking the title cut to Southern gospel radio stations.

Lusk says the label will send Travis on a promotional tour that will involve Christian radio, retail, and large churches in key markets. "We are also going to do a presale campaign with the retailers in those markets," says Lusk, adding that consumers who prepurchase the new album may buy *Inspirational Journey* for $1. Additionally, the first 100,000 copies of *Rise & Shine* will be special-edition packages that include a DVD with behind-the-scenes footage of the recording process, interviews, and shots of Travis' New Mexico ranch.

The record will be racked in the country bins, and Lusk says they are participating in a lot of retail promotional opportunities.

Travis recently signed a booking agreement with the William Morris Agency and will tour this fall. He's currently not signed to a country label, but between acting projects (including a new movie called *West Town*) and touring, he says he's too busy to be worried about it.

"In the Bible it says, 'The Lord will order footsteps of a righteous man.' So you have to be aware of that and try to make those decisions as they come along," he says. "We do what feels right at that point in time. Through the years, we've done OK by doing that."

LL Cool J Brings The 'Luv' On His Latest Def Jam Set, '10'

BY GAIL MITCHELL

Ask rapper LL Cool J the secret of longevity in a genre peppered with short-term careers, and he laughs. "I don't know," he says. "If I had the secret, I'd sell it for $50 million. Wait, why sell myself short? I'd sell it for a billion a shot."

Since bottling the intangible isn't in the offing, LL Cool J (aka James Todd Smith) keeps doing what he still loves: making records. On Oct. 15, Def Jam releases *10*, the self-managed rapper's 10th album.


LL COOL J

Since that auspicious debut, he's logged No. 1 R&B chart stats with subsequent albums *Bigger & Deffer* (1987), *Walking With a Panther* (1989), *14 Shots to the Dome* (1993), and 2000's *G.O.A.T.* (an acronym for "greatest of all time"), which marked his first No. 1 on The Billboard 200. The new album also marks another milestone: It was Russell Simmons' and Rick Rubin's fledgling Def Jam that released the then-teen rapper's debut single—and the label's first single—in 1984, "I Need a Beat."

Leading the charge on *10* is the Neptunes-produced "Luv U Better." With its move to No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart (*Billboard*, Sept. 28), the song became his highest-ranking solo single since "Loungin" hit No. 4 in 1996. "Luv" now stands at No. 5 on the chart.

A beat-conscious song about relationships co-written by LL Cool J (who publishes through LL Cool J Music/Sony ATV Tunes) and the Neptunes, "Luv U Better" features R&B singer Marc Dorsey. "It's a song that definitely came from the heart," LL Cool J says. "I just wanted to communicate that we need to get love out there."

Getting to the heart of things was foremost in the rapper/actor's mind when he went into the studio. In addition to the prolific Neptunes—with whom he "worked before but the records were never released"—the set includes the production skills of the Trackmasters and the Dream Team. Joining Dorsey on the guest roster are LL Cool J labelmates Dru Hill and Kandice Love, Bad Boy's P. Diddy, and Rise/Columbia newcomer Amerie.

LL Cool J says he "wanted to do a positive record with no profanity, strong energy, and tight beats; a record that makes you feel better after hearing it." While tracks like the single and the cautionary tale "Fa Ha" about life's motivations reflect his introspective side, other songs convey his feel-good, party persona.

Those alter egos play a pivotal role in the rapper's ongoing success, notes Def Jam/Def Soul president Kevin Liles. "One of his 'L's does stand for longevity," he says. "That's because he's been able to reinvent himself with every album. Older fans grew up with LL, while younger fans continue to get excited about him because of his movies and relevancy."

Barry Beal, owner of Detroit retailer Shantinique Music, adds, "LL Cool J is one of the original rappers. He's been a consistent seller for years, and I expect him to do well again this time out."

With the Benny Boom-directed "Luv" video playing on BET and MTV, Def Jam is in the midst of setting up more concert performances and major TV appearances. Aiding the label's marketing push is LL Cool J's visibility in other arenas. He has just joined the cast of Columbia Pictures' police drama *S.W.A.T.* with Samuel L. Jackson, which begins production Oct. 19 in Los Angeles (see Music & Showbiz, page 75). Other film projects include Dimension Films thriller *Mindhunters* and Focus Features comedy *Deliver Us From Eva*. He's also doing book signings on behalf of his *And the Winner Is*, part of Scholastic's new Hip Kid Hop series of read-and-rap-along children's books packaged with companion CDs, all written and performed by various hip-hop stars.

"I'm thankful at this point to be building [my career] one step at a time," he concludes. "It's like running a marathon—putting one foot in front of the other."

CENTURY WEST BMW UNIVERSAL CITY
4245 Lankershim Universal City www.centurywestbmw.com E-mail: Info@centurywestbmw.com 800-447-8871



BMW SALE

2002 540iA MSRP $57,345 $52,888
2001 X5 4.4 MSRP $56,375 $47,888
2002 525iA MSRP $45,220 $39,888
2002 Z3 3.0 Coupe MSRP $41,420 $36,888
2001 525iT MSRP $45,850 $35,888
2001 525iA MSRP $43,795 $35,888
2001 330Ci MSRP $40,685 $35,888
2001 330i MSRP $40,935 $35,888

"Where the stars buy their cars."
All prices Plus Tax, Lic. and Doc Fees.

Hours:
9am - 9pm M-F
9am - 7pm Sat
10am - 7pm Sun



All prices + sales tax. Drive offs include vehicle registration, license fees & finance charges. Subject to prior sale on approved credit. Ad expires close of business 10/05/02

Björk Cleans Out The Attic

Elektra Issuing Fan-Picked Best-Of, Comprehensive Six-Disc Boxed Set

BY MICHAEL PAOLETTA

A very pregnant Björk says she never listens to her old recordings. "I prefer to move on. For me, it's always been about looking ahead, the future, the new, and the unexpected."

But with the simultaneous Nov. 5 One Little Indian/Elektra releases of *Björk's Greatest Hits* and the six-disc boxed set *Family Tree* (issued one day earlier overseas), Björk has had to look back. She's had to step back in time and revisit the numerous songs that have defined who she is as an artist.

"What amazed me most was all the hardwork and memories," Björk notes, referring to the compiling and emotional process of researching her musical journey for *Family Tree*. "It was a new experience for me to listen to much of this music."

Packaged in a custom-made transparent rose-colored plastic case (designed by Parisian design outfit M/M)—and containing illustrations and photos by Icelandic artist Gabriella Fridriksdöttir—*Family Tree* comprises six CDs (five 3-inch and one 5-inch discs) of the the artist's favorite songs, many of which were previously unreleased. The tracks, Björk says, are from "my entire career," not just her solo career.

According to Björk, whose songs are published by Universal Music, each disc on the "self-indulgent" *Family Tree* has its own theme: roots and strings (both comprising two discs each), beats, and her own hand-picked greatest hits.

"In one sense, it was very weird to rediscover this music," she acknowledges. "At the same time, it was something I needed to do. It shows how I got from there to here, it shows my learning curves, it shows how I've developed as a musician."

To compile *Family Tree*, which includes a 16-page lyric book and a "family tree map," Björk says she spent six months digging through her archives. While it didn't feel like hard work at the



BJÖRK

time, Björk admits, "it was hard work listening to my old recordings, kind of like doing homework."

The "roots" discs comprise 10 tracks, including "Sidasta Eg," which Björk composed on the flute when she was 15, and Sugarcubes tracks like "Mama."

The four-track "beats" disc spotlights Björk's post-Sugarcubes electronic experiments with Graham Massey and Mark Bell: "The Modern Things," "Karvel," "I Go Humble," and "Nature Is Ancient."

The "strings" discs are home to Björk's classical-skewed collaborations with the Brodsky Quartet: "I've Seen It All," "Bachelorette," "Hunter," and "Possibly Maybe," among others.

After compiling and coordinating *Family Tree*, Björk says she now has more respect and a newfound appreciation for librarians and those who compile and research boxed sets. "I just never realized how much labor actually goes into such endeavors."

Conversely, the "hits" featured on *Björk's Greatest Hits* were selected by fans who voted for their favorite Björk songs at the artist's official Web site (bjork.com) as well as at getmusic.com, says Dana Brandwein, Elektra's VP of marketing and artist development.

The disc, which culls moments from her four solo albums (*Debut*, *Post*, *Homogenic*, and *Vespertine*), is home to gems like "Hyperballad," "Venus as a Boy," and "Hidden Place." It also includes one new song—"It's in Our Hands," produced by Björk and Matmos—that the singer previewed during last year's Vespertine tour.

"Both sets are interesting and amazing packages," Brandwein enthuses. "Between the two, you get Björk's perspective as well as that of her fans. Throughout, you see Björk's development as an artist."

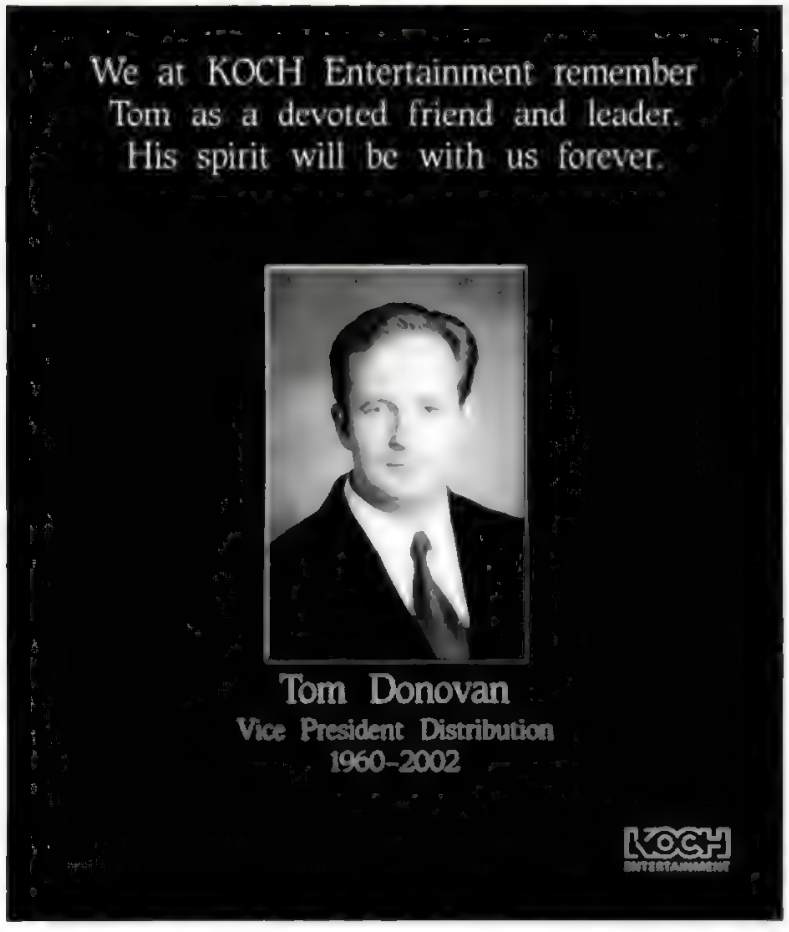
David Shebiro, owner of Rebel Rebel in New York's Greenwich Village, believes both sets, particularly *Family Tree* (which carries a $59.98 suggested list price) will be popular sellers during the holiday season. "Björk's fans are an ardent bunch—they follow her every move," Shebiro says. "They want everything with her name on it."

In mid-September, Elektra delivered a promotional CD of "It's in Our Hands" to specialty alternative and triple-A radio. This was preceded by a promotional 12-inch vinyl single sent to specialty, college, and club DJs. The song's Spike Jonze-lensed video is scheduled to go to MTV2 and other outlets within the next two weeks.

Brandwein says fans should expect "many surprises at bjork.com," which recently sent out an e-mail blast containing a "photo blender" to its 100,000 fans; this gives fans access to photos and music streams.

Because of the imminent arrival of her second child, Björk—who is managed by Scott Rodger of London-based Quest Management and booked internationally by David Levy of International Talent Booking in London (Sam Kirby of New York-based Evolution Talent Agency in New York handles North American booking)—will not be touring anytime soon.

Instead, while awaiting her arrivals, she'll be able to reflect on the the past, the present, and the future. "For me, working on *Family Tree* was like spring cleaning, complete with nostalgic, boring, and mushy moments," Björk says. "But ultimately, it was liberating to have an absolutely clean attic. Now, I have a brand-new chalkboard on which to work."



The Beat™



by Melinda Newman

THE OTHER AI: In December, Amnesty International will kick off a human-rights education campaign based around **John Lennon's** "Imagine." Lennon's widow, **Yoko Ono**, has given the London-based human-rights organization the rights to use the song for the next two years.

"My decision to grant the use of 'Imagine' to Amnesty was based on the important work Amnesty has done for 40 years throughout the world—work [that] embodies the spirit of 'Imagine,' " Ono says. "I hope that the use of 'Imagine' by Amnesty will result in increased awareness of the continuing struggle faced on a daily basis by millions of people seeking to live a peaceful life, free from oppression."

A single of the song is being recorded by composer/producer **Hans Zimmer** with an international children's choir. "**Gabriel Byrne**, who's a longtime supporter of Amnesty, saw Yoko at an event and asked her if we could use it," says **Bonnie Abaunza**, director of Artists for Amnesty for Amnesty International USA (AIUSA). "She agreed, but because she believes it's the younger generation that can send out this message of hope, she wanted children to sing it." The organization is still lining up distribution for the single, and is looking at the possibility of releasing a full album of human rights-themed songs.

On Dec. 10, International Human Rights Day, AIUSA will premiere the song at Venice (Calif.) High School, as part of its outreach program. AIUSA is talking to a number of artists about appearing at the campaign's launch.

The promotion is to use recording artists extensively in print, TV, and radio public-service announcements. The idea is to reach teenagers who can become lifelong supporters of AI. Unlike many organizations funded largely by corporate dollars, 80% of AI's income in the U.S. comes from individual donations averaging $50 or less.

The "Imagine" campaign is part of AI's larger push to involve socially conscious artists spreading the word about the organization that has helped free 40,000 prisoners of conscious in its 41 years. In the '80s, Amnesty formed an alliance with recording artists that resulted in two stadium tours featuring top artists, but in the '90s, it retreated from the artist community. "The organization underwent a lot of turnover and became strong in some areas that we'd never been strong in, and we had to abandon some other things," says AIUSA director of national events **Josephine Ciallella**. Now, Ciallella says, "we're ready to get back and hopefully be adopted as the music industry's human-rights organization."

Beth Orton and **Aimee Mann** performed at an Aug. 21 benefit for AI in Los Angeles at the John Anson Ford Theater, and more charity shows are in the works, although Ciallella says she doesn't know if returning to the days of stadium shows is the way to go. "A big concert is great, but a small number of shows in a variety of cities may have further outreach," she says, noting that she's in discussions with a number of artists for upcoming shows. The Aug. 21 show also drew special guests **Coldplay** and **Mos Def** to Ciallella's delight. "We need to raise awareness in a new generation of musicians," she says. "We're so thankful to the **Stings**, **U2s**, and **Peter Gabriels** of the world, but we need them to help pass the torch."

SHORTLIST: The 10 finalists for the second annual Shortlist Prize for Artistic Achievement in Music are **Aphex Twin**, *Drukqs* (London/ Sire); **the Avalanches**, *Since I Left You* (XL Recordings); **Björk**, *Vespertine* (Elektra); **Cee-Lo**, *Cee-Lo Green and His Perfect Imperfections* (Arista); **DJ Shadow**, *The Private Press* (MCA); **Doves**, *Last Broadcast* (Capitol); **the Flaming Lips**, *Yoshimi Battles the Pink Robots* (Warner Bros.); **the Hives**, *Veni Vidi Vicious* (Sire/Reprise/ Burning Heart/Epitaph); **N*E*R*D**, *In Search Of...* (Virgin); and **Zero 7**, *Simple Things* (Palm). The Shortlist Prize, modeled after Britain's Mercury Music Prize, was started by MCA VP of A&R **Tom Sarig** and marketing consultant **Greg Spotts** to honor albums solely on their creative merit. The finalists are selected by members of the artistic community, including **Beck**, **Mos Def**, **Sonic Youth's Kim Gordon**, directors **Baz Lurhmann** and **Spike Jonze**, **Iggy Pop**, **Jill Scott**, and **the Strokes' Albert Hammond Jr.** The winner will be announced Oct. 29 at a ceremony at L.A.'s Knitting Factory.

STING HONORS WHITE: Upon receiving the Emmy for outstanding individual performance in a variety or music program Sept. 22 for *A&E In Concert: Sting in Tuscany*, **Sting** dedicated the award to late *Billboard* editor in chief **Timothy White**, the special's head writer.

Headley Makes Jump From Broadway To Record Bins On RCA

BY GAIL MITCHELL

Major coast-to-coast buzz. That's what Heather Headley is steadily amassing in advance of the Oct. 8 release of her RCA debut *This Is Who I Am*.

"Heather Headley is like a breath of fresh air," says Dedry Jones, liaison for the Independent Music Group (IMG), a collective of 38 urban retailers. "[Lead single] 'He Is' is a great song that gets great audience reaction. All I can say is, wait until people hear the rest of the CD. It can be huge."

Quite a review for a new artist—especially an R&B newcomer making the transition from Tony Award-winning Broadway star (*Aida*). Such a move isn't an automatic given. For every Stephanie Mills (hitmaker who starred in Broadway's *The Wiz*), there's a Jennifer Holliday (one of Broadway's *Dreamgirls*), who wasn't able to parlay her star-making role into consistent record sales.

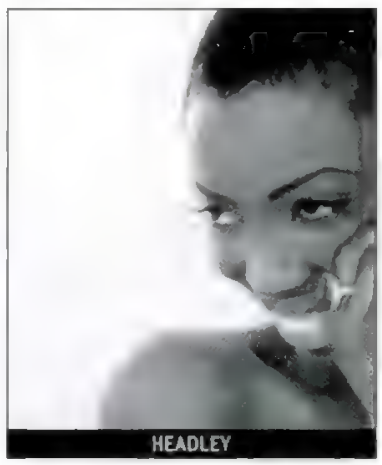
"It was always in my spirit to do R&B and pop. But God planned a nice little detour for me," says Headley, who also originated the role of Nala in *The Lion King*. "In retrospect, I couldn't have asked for a better training ground. The hardest thing about making this transition was trying to contain my voice. When you're doing theater, you're screaming to 1,600 people. It's different in a studio."

RCA president Bob Jamieson notes, "It took a minute for us and Heather to find her soul and find who she was [musically]. But once she found it, the whole thing took off. She's a special artist who's made a multi-format record that will stand the test of time. You don't always get or find that with people coming out of session work or Broadway."

Making the adjustment from stage to studio in no way diluted the power of Headley's depth-defying voice, which can shift from passionate and vulnerable to down-home soul effortlessly. While the artist describes her sound as "Whitney Houston meets Lauryn Hill with a dash of Aretha," Jones adds that Headley "takes the best qualities in terms of Broadway musical bravado and emotional interpretation and infuses [them] into R&B and pop songs in a manner that's rarely heard."

That's quite apparent on "He Is," which currently stands at No. 55 on the R&B/Hip-Hop Singles & Tracks chart. It's a joy-filled proclamation that celebrates what it means to have a good man. By the end of the song, Headley's soulful vocals backed by a churchy Hammond B-3 organ will have you on your feet and testifying.

Wherein lies the other secret to Headley's burgeoning R&B success:



HEADLEY

her lyrically rich material. During the two years it took her to complete the album while continuing her *Aida* commitment, Headley and RCA senior VP of A&R Stephen Ferrera (who also executive-produced the 12-song set) listened to 100 songs, pared down from the 500 that Ferrera says he initially received. From there, the list was whittled down to between 50 and 60 songs and later to 25 that "we recorded for real," Ferrera recalls. "With any great singer, the key is in the repertoire, finding songs the singer can make his or her own. The hardest part was picking the final 12 that we put together like a movie: beginning, exposition, climax, and ending. These songs show Heather's many facets as a person, artist, and storyteller."

"I recorded so many songs that this was going to be the first debut album that came out as a boxed set," jokes Headley, who is managed by Randy Hoffman of New York-based Hoffman Entertainment. "But my major concern was that we get the right songs; songs that lyrically touch your heart. If my brain connects with my heart and voice, that's the best thing on earth."

Working with such producers and songwriters as Jimmy Jam & Terry Lewis, Dallas Austin, Shep Crawford, Deborah Cox, Gordon Chambers, Shanice Wilson, Joshua Nile, and Britain's D'Influence, Headley paints from a colorful palette encompassing R&B/soul, pop, and reggae that covers male/female differences ("Nature of a Man"), relationships ("Fulltime Overtime," "Four Words From a Heartbreak"), and teenage pregnancy ("Sista Girl"). One of three tracks co-written by Headley, "Sista Girl" is a street-edged song reminiscent of the Supremes' lesson-spinning '68 hit "Love Child."

Initial introductions to Headley were made in July by way of showcases staged in such major markets as New York, Los Angeles, Dallas, and Washington, D.C., as well as on this year's Essence Awards telecast.

Beginning the third week in September, RCA began a national rollout of intimate-venue performances in conjunction with radio and *Fader* magazine. "Interestingly enough, we're taking a rock approach with Heather," VP of marketing and artist development Kaja Gula says. "Wherever we have radio airplay we're inviting consumers to experience her by selling low-priced tickets that will usually reflect the station's frequency."

The Headley campaign also includes an aggressive online push, street and college marketing, "He Is" club remixes, cover and feature stories in various consumer publications, video channel tie-ins, and various TV appearances. Targeting mainstream R&B and crossover radio, RCA plans to release the album overseas next year.

TAMMANY HALL EST. NYC

TAMMANY HALL NYC

WOULD LIKE TO THANK

HBO MTV Z100

AND OUR NEW YORK FANS
FOR ALL OF THEIR SUPPORT

BETWEEN MARCH 3RD AND THE RECORD BREAKING
PREMIERE OF THE SOPRANOS ON SEPT.15TH

ALWAYS ON SUNDAY
WAIT FOR YOU
AND SULLIVAN STREET

HAVE BEEN HEARD BY MORE THAN
20 MILLION PEOPLE ACROSS THE COUNTRY

PLEASE JOIN TAMMANY HALL NYC ON OCTOBER 25TH AT 10PM AT THE MERCURY LOUNGE NYC
FOR INFORMATION ABOUT TAMMANY HALL NYC VISIT WWW.TAMMANYHALLNYC.COM OR CALL 212.691.9161

Copyrighted material

Frank Black & The Catholics Have SpinArt Seeing Double

BY TROY CARPENTER

A decade ago, Charles Thompson, aka Frank Black, was opening for U2 on the Zoo TV tour as Black Francis, the abrasively creative guitar-playing frontman of the Pixies. Success was smiling on Thompson and his critically lauded band; Kurt Cobain had just helped punk explode into the mainstream by, in his own words, "ripping off" Thompson's dynamic approach to guitar-pop. But internal tensions were wreaking havoc on the Pixies. Within a year, the indie darlings had split.

A decade on, the California-born Thompson has grown as a musician and found his true calling. As Frank Black, a troubador of the old order, he has not stopped the creative flow and indeed may be in the midst of his most fertile period yet. With the help of the Catholics, his band of seven years, he's outlasted much of his former peer group. He shows no signs of slowing down, given the onset of his seventh and eighth solo sets, *Black Letter Days* and *Devil's Workshop*, which simultaneously streeted Aug. 20 on SpinArt.

With 29 songs between them, the dual releases well represent the band's rock'n'roll workhorse aesthetic. *Black Letter Days*, which was recorded between last October and January, opens and closes with different versions of Tom Waits' apocalyptic ditty "The Black Rider," and in between runs the gamut of the Catholics' repertoire: witness the balls-out rock of "1826" and "Black Letter Day," the storytelling "Valentine and Garuda," the high, lonesome plains balladry of "The Farewell Bend" and "Whispering Weeds," and the road-trip rocker "California Bound."

But after completing this expansive 18-track album, the group still had a sizeable batch of material worked up and decided to do more recording sessions in March and April, which bore *Devil's Workshop*.

The more concise of the two, *Devil's Workshop* is a heady 11-track workout, featuring 35 minutes of uptempo rock epitomized by the angular "San Antonio, TX" and the ominous storm tale "His Kingly Cave." The album also refashions a couple Black nuggets, including "Velvety," which had wordlessly surfaced in 1990 as the Pixies B-side "Velvety Instrumental Version."


BLACK

SpinArt GM Jeff Price laughs when asked for his reaction when he first heard the artist—managed by Ken Goes for Los Angeles' Anything Goes Management—was giving him two albums at once.

"We chewed on it for a while and investigated the possibilities," he says. "Should we do a double album? Can we separate them by six months or put it all on one album?"

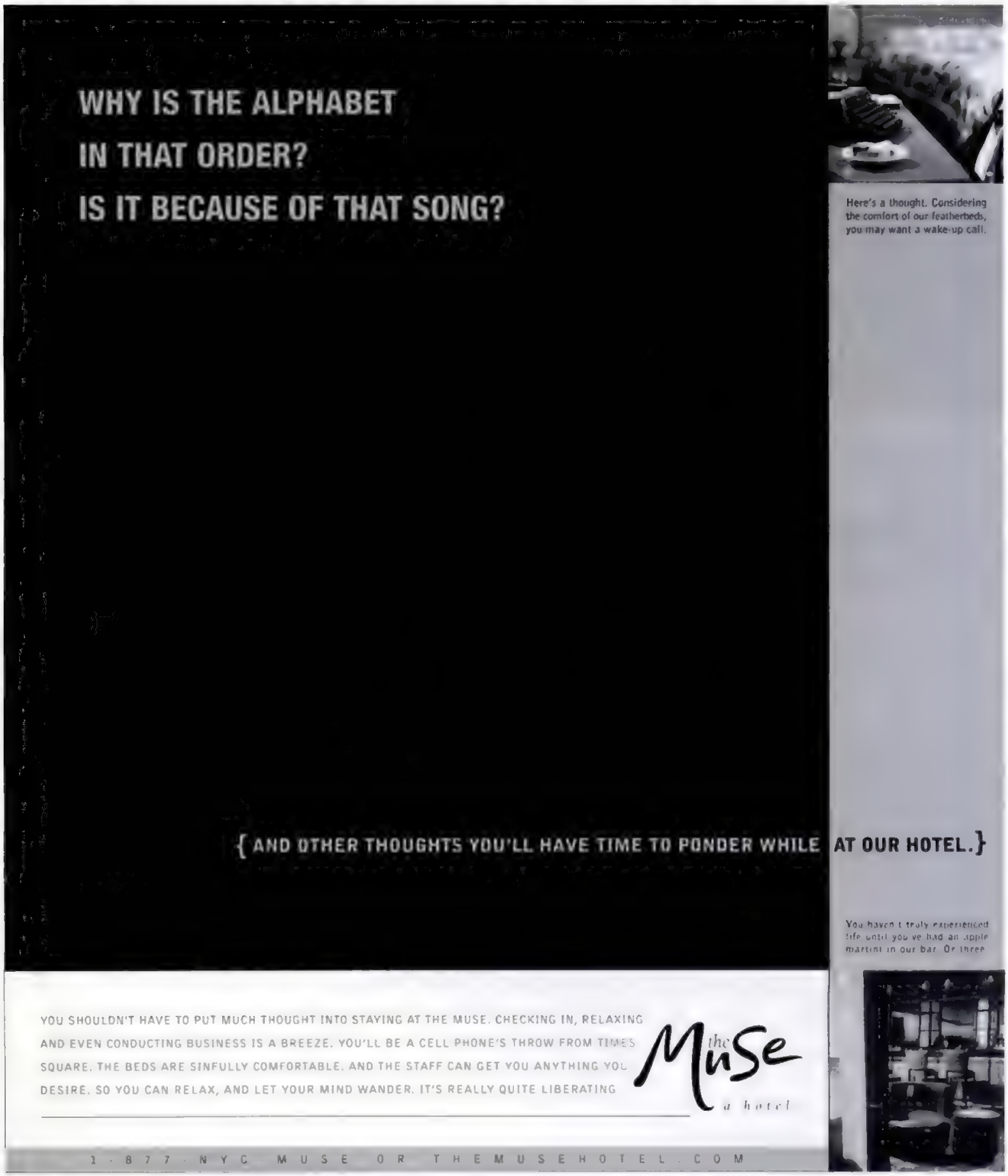
Serendipitously, Waits (who had served as musical inspiration for the group) also provided marketing inspiration with his recent Anti/Epitaph simultaneous releases of *Blood Money* and *Alice*. Price says that "showed it could succeed."

SpinArt is working the records to triple-A radio by way of an "amalgam" compilation pulling tracks from both. For the Black staple of college radio, SpinArt is issuing both sets separately.

The band played week-of-release instore performances at Amoeba Records outlets in Los Angeles and San Francisco, as well as at Fingerprints in Long Beach, Calif. Then it's back on tour, where Frank Black & the Catholics (who are booked by Steve Ferguson with Little Big Man) were born to be.

Noted road hog Black acknowledges that "we've spent quite a few years just touring wherever we want, whenever we want," with just the group and two vans. But this time around, Black and the Catholics want to streamline the tour experience, being a little more selective with markets and venues.

"I just want the band to be really fresh," he explains. "I wanna thin it out a little bit and do a nice show. I'm not saying we're gonna bring production and lights and fireworks, but just do a really good job."





Continental Drift

by Larry Flick

PURE HARMONY: One of the best shows we saw this past summer was not in an arena or a hipper-than-hip New York club. It was in a small theater in Provincetown, Mass. The act wasn't a red-hot new rock troupe about to explode, nor was it a deeply introspective singer/songwriter. It was the rich, four-part harmony quartet **the Kinsey Sicks**.

Actually, the group—which comprises **Ben Schatz**, **Chris Dilley**, **Maurice Kelly**, and **Irwin Kelly**—prefers to be called a "beauty shop quartet," since it marries smooth a cappella harmonies à la classic barbershop quartets with drag—making it one of the more uniquely original (and thoroughly fun and entertaining) acts we have encountered in years.



THE KINSEY SICKS

The Kinsey Sicks are currently promoting their fourth CD, *Sicks in the City*, an album that combines charming original fare like the lilting "Leaning Close" and familiar material rewritten in comedic/parody form. For example, *West Side Story's* "Maria" is hilariously recast here as "Ad Nauseum." Also extremely amusing is the act's revision of the Association's "Cherish," which is delivered here as the cheeky, envelop-pushing "Fetish."

Though it might be hard to imagine a project like this rising above the club circuit, we're not convinced that some of the material wouldn't be a fine fit for morning radio shows that make a habit of programming song parodies and other funny musical bits. In a just world the Kinsey Sicks would be snapped up by a major radio station.

Given the act's increasing media profile, we're not alone in such an assessment. The Kinsey Sicks have been called "gut-wrenchingly funny" (*The Advocate*) and have been praised for their "voices sweet as birdsong" (*The New York Times*). They have been profiled on *20/20* and CBS' *The Early Show*.

Much of their media attention has been due to their Drama Desk Award-nominated off-Broadway show *Dragapella! Starring the Kinsey Sicks*.

At the moment, the act is playing gigs in San Francisco and other parts of the U.S. that include Portland, Ore., Grand Rapids, Mich., and Boston. A return engagement in New York is under consideration.

At the moment, **Kevin Smith Kirkwood** is touring with the act through the spring in place of Kelly, who has temporarily left the lineup (but appears on the CD).

Of the show, Dilley says, "I love how it allows a different side of my personality to come out. You can access your feminine side, of course, but it's more than that. You just generally free different sides of yourself."

Schatz has a different perspective. "They're basically our therapy issues onstage."

In any case, this is one act that should not be missed, either in-person or on CD. For more information or to order *Sicks in the City*, log on to the group's Web site, kinseysicks.com.

FEEL THE BEAT: On his fine disc *Reasons*, German newcomer **Beat** conjures images of the long-ago synth-pop era of the '80s.

Actually, his penchant for spare, keyboard-driven arrangements that are topped with rich, soulful vocals is strongly reminiscent of one particular act from that period: **Erasure**. In fact, we might even dare to argue that *Reasons* is stronger than Erasure's last studio effort.

Working with producers **Tom Peschel** and **Jens Fischer-Rodrian**, Beat fleshes out songs like "Why Should I Pretend" with sleek horns, while the single-ready "Sometimes" has accents of acoustic guitars. But the real draw of this project is the artist's gentle lyrics, as well as his talent for crafting instantly memorable hooks. That said, *Reasons* doesn't unfold like a series of potential singles. It's more of a vibey piece of music that is best consumed in total.

For more details or to order the disc, call 212-337-3366.

The Donnas Keep Building With Move To Atlantic

BY TODD MARTENS

Through five albums, the Donnas have delivered dozens of over-the-top party anthems, spinning tales of high school debauchery and throwaway boys with Kiss-sized riffs and a pop-gloss. These Joan Jett disciples are rock veterans in their early 20s, and are now ready to graduate from the independent world, having recently traded in Lookout! Records for Atlantic Records.

"After a while on an independent label it seems like you can only go so far," drummer Tory Castellano says. "You just sort of stay at the same level. We didn't want to make a move until we really had a fan base, because we wanted to be able to say what's working and prove that we knew what we were doing."

The group, whose 2001 album *Turn 21* sold 34,000 units, according to Nielsen SoundScan, clearly made their case. Atlantic took a relatively hands-off approach, allowing the band to retain its long-time producer, Robert Shimp, and made few trips to check in on its new act.

"When we were first starting out and playing in my parents' garage, all the guys in our grade would come and bang on the door and we felt like we had to let them in," Castellano says. "They would whisper about us while we were playing, so from then on, we never let anyone in."



THE DONNAS

The Donnas' 13-track Atlantic debut, *Spend the Night* (due Oct. 22), is the group's most confident effort yet, seeing the act expand its range with the *Sticky Fingers* swagger of "Please Don't Tease" and lay on the hooks with the rhythmic flux of "Too Bad About Your Girl."

The band, whose songs are published by BMI, is willing to do whatever it takes to get the word out: The Donnas recorded a radio commercial for Budweiser, licensed music for advertisements for Sprite and Target, and posed for a Levi's print campaign. Castellano says the band isn't worried about fallout from the punk community that follows the Berkeley, Calif.-based Lookout!.

"I don't see anything wrong with commercials," she says. "We thought people might be upset about it, and we knew people would be upset about us signing with Atlantic, but people are always going to say we're not punk enough, and we never said we were punk anyway."

In fact, the band hasn't completely severed ties with Lookout!, as Molly Neuman, who co-manages the Donnas with Joseph Minkes, is Lookout!'s general manager. In addition, the independent label will release a vinyl edition of the album.

A video is being shot for first single "Take It Off," and the first 50,000 CDs sold will come with a bonus DVD.

The band, booked by Evolution, will play some dates with Jimmy Eat World before headlining its own jaunt in late October.



Spend a romantic evening with us.

(Don't worry, you get your own room.)



You and your special someone will be welcomed to your Premier King guest room with a bottle of chilled champagne and a platter of fine French cheeses, bread and fresh fruit. Enhance the mood with a couple of romantic movies from our Movie Library and awake to fresh juice, coffee and croissants served in your room the next morning.

Romance Package

$255 per night.*

THE GRACIELA

BURBANK

The Media District's newest upscale boutique hotel, offering 101 casually elegant guestrooms and suites.

322 North Pass Avenue

Burbank, CA 91505

Phone 818.842.8887

Reservations 888.956.1900

Fax 818.260.8999

www.thegraciela.com

*Double occupancy. Occupancy tax and gratuity not included. Limited offer, limited availability, price subject to change without notice.

Eyes Adrift: A Rebirth For Its Famous Members

BY WES ORSHOSKI

NEW YORK—With the exception of maybe Lynyrd Skynyrd, one would be hard pressed to name another band that has experienced as much career-related heartbreak as alt-rock supergroup Eyes Adrift, which features ex-Nirvana bassist Krist Novoselic, former Sublime skinsman Bud Gaugh, and Meat Puppet Curt Kirkwood.

"It's like we're 'the tragedy band.' We're fuckin' awash in all this grim shit. But you know what's gonna



EYES ADRIFT

pull us out of it? Our music. Our music is groovy," says Kirkwood, whose Meat Puppets dissolved in the late '90s, as heroin tightened its grip on his brother, Cris, the band's bassist. (Nirvana ended with Kurt Cobain's 1994 suicide, while Bradley Nowell's 1996 heroin overdose spelled the end for Sublime.)

A rebirth for each of its three members, Eyes Adrift—whose eponymous debut arrived Sept. 24 on SpinArt—was formed shortly after Novoselic caught a Kirkwood solo gig in Seattle last year. A day or so after the show, Novoselic called Kirkwood to see if he'd be interested in jamming.

"If you're in my shoes, and you see how my life has progressed, having Krist call me is not a small thing," Kirkwood says, referring to he and his brother's appearance on Nirvana's *MTV Unplugged* and the resulting prominence it delivered to the Meat Puppets.

Coincidentally, Gaugh, having just left the Long Beach Dub Allstars, phoned a few days later with the same inquiry. Soon after, all three convened in Austin and began recording, writing, and cutting many songs on the spot. "It was just beautiful," Novoselic says. "We were laughing the whole time; and that's the way it should be."

SpinArt is working "Alaska" to commercial modern-rock and is also preparing a video for the song. Managed by Austin-based Corey Moore, Eyes Adrift will soon return to the road for a jaunt that will continue through the end of the year. Says Novoselic, "It's great to be back in the game again."

The Classical Score™



by Steve Smith

IMMORTAL BELOVED: Anne-Sophie Mutter always knows what the first question in any interview regarding her latest recording is going to be. "*Why* do the **Beethoven** again?" she moans, eyes rolled skyward. With a laugh that belies her seeming indignation, she asks, "Can we start with something else?"

Still, after an impromptu chat about her favorite restaurants in Manhattan (Picholine and Jean-Georges, in case you're curious), the first question remains. Given the classical recording industry's current slump and the widely held notion that new recordings of standard repertoire aren't smart business, why has Mutter—one of the world's best-loved violinists and an ardent champion of contemporary composers—joined forces with **Kurt Masur** and **the New York Philharmonic** to rerecord Beethoven's Violin Concerto? Their new disc will be issued Oct. 8 by Deutsche Grammophon, but with Beethoven's concerto already well represented in the catalog—including a widely admired 1979 recording by Mutter on the same label—why do it again?

"Because I can't go to the restaurant all of the time," is the quick response, accompanied by another hearty laugh before Mutter's consummate professionalism asserts itself. "A recording is a snapshot of an artist's life and development," she says. "What you live through in more than 20 years fills you with a depth that wasn't there when you were younger. At 38, I'm reconsidering and putting down a second viewpoint of core repertoire, and the Beethoven is certainly the crown of that repertoire. It's so removed from the anger and physical force Beethoven very often shows us; the concerto is a summary of philosophy, human spirit, and love."

Mutter's first recording of the work, made with her mentor, **Herbert von Karajan**, and **the Berlin Philharmonic**, displayed the already estimable skills of a young performer caught in the first blush of what would become an enduring career. That recording still merits consideration, but it's clear from the onset that Mutter's new recording—captured live in May during Masur's emotionally charged final weekend as New York Philharmonic music director—is filled with greater interpretive depth, nuance, and insight than its predecessor.

Asked for specific ways in which her view of the work has changed, however, Mutter demurs. "One would have to go back and compare, which is something I've never been interested in doing," she explains. "Music is something that is ever-changing: Even if you burn it on a CD, in the moment that the concert ends, we have it in our hearts but it's gone. It's a sculpture I have to rebuild the next evening. In that sense, I don't want to compare what I do today to what I did 22 years ago. The way I see the architecture of these three movements will never change; the cathedral basically stands as it did, but in the smaller aspects of that building, there will be much more detail and depth of understanding."

Masur and his well-honed orchestra provide ideal support for Mutter's elastic pace and structure, much as they did in her second re-



MUTTER

cording of the **Brahms** Violin Concerto five years ago. "What Masur brought to the New York Philharmonic was tremendous refinement and beauty of sound," Mutter says. "He's a very, very demanding maestro who doesn't let you get away with anything, but he's also a musician who lets you fly free. In that respect, he very much resembles Karajan. It's the quality of leadership and partnership, listening and stepping back if necessary, which is also required from a soloist."

Mutter switches to recital mode in October, touring with works by Brahms, **Faure**, **Gershwin**, **Kreisler**, and new husband **André Previn** that will make up her next CD, *Song and Dance*, due next year. Mutter will present the program with pianist **Lambert Orkis** in Chicago; Boston; New York; Newark, N.J.; Washington, D.C.; and Philadelphia. Of Previn's "Tango Song and Dance," she gushes, "It's so beautiful and clever, and rhythmically terribly difficult—the last movement is rhythmically the most difficult piece I've ever played in my life." At the end of the month, she returns to **the Boston Symphony** to perform Previn's new Violin Concerto, which she premiered there in March; she brings that work to New York next April.

Higher Ground™



by Deborah Evans Price

STILL GOING STRONG: At an age when many artists might consider retirement, Southern gospel patriarch **Bill Gaither's** career continues to gain momentum. *Let Freedom Ring*, a multi-artist project by **Bill & Gloria Gaither & Their Homecoming Friends**, debuted at No. 1 on the Top Contemporary Christian album chart last issue, marking the Gaithers' first time at that chart's summit. The Gaither gang also debuted at No. 3 on the chart with *God Bless America* [Over the Counter, *Billboard*, Sept. 28].



GAITHER

In this issue, *Let Freedom Ring* and *God Bless America* are No. 6 and No. 7, respectively, on the Top Contemporary Christian album chart.

Both projects, the latest in the popular Gaither Gospel series, were released Sept. 10 by Gaither's Spring House label, distributed via EMI Music Distribution to the general market and via EMI Christian Music Group's Chordant Distribution in the Christian retail market. Issued on cassette, CD, DVD, and VHS, *Let Freedom Ring* and *God Bless America* also claimed the No. 35 and No. 44 spots, respectively, on The Billboard 200, the highest debuts ever for both Gaither and any Southern gospel music on that chart.

Gaither product always does well on the *Billboard* Top Music Video chart, as *Let Freedom Ring* and *God Bless America* debuted at No. 1 and No. 2, respectively. "We're excited," the 66-year-old singer/songwriter says. "We just do our art, and we want to do it the best we can do it, and when people buy it like they are buying it, it's very exciting!"

Recorded live at Carnegie Hall in April, the patriotic-themed projects feature performances by **the Gaither Vocal Band, the Hoppers, the Martins, Jessy Dixon, Janet Paschal, Sandi Patty, Larnelle Harris, Mark Lowry, Natalie Grant, Andraé Crouch, George Beverly Shea**, and others. They were in the works for two years, long before the tragedies of Sept. 11, 2001. "For a long time, patriotism wasn't cool," Gaither observes. "But it's very easy now for people to say, 'I'm proud to be an American.'"

"Timing was terrific," Spring House president **Barry Jennings** adds. "It was a positive message in the midst of all that [Sept. 11 coverage]."

Other factors that contributed to strong sales were a busy tour schedule that included performances at the National Quartet Convention (Sept. 9-14 in Louisville, Ky.) and having Spring House mail a new catalog to 1.3 million homes. The projects were broadcast over 11 cable outlets, including PAX-TV, Family Net, and Trinity Broadcast Network, and began airing Sept. 22 on BET.

Gaither says, "No matter where we go, people say, 'We see you all the time.' Television must be making a difference."

According to Jennings, the direct-response TV spots were tagged to drive consumers into such retailers as Target and Family Christian Stores, and he credits Chordant with "taking this project to new heights."

It may seem unusual to release two titles simultaneously, and other artists might be concerned that it might split sales, but Gaither says he had too much great material to limit to one video. Obviously, it didn't hurt sales. In fact, according to Jennings, "85% of consumers who buy one, buy both" when Gaither releases two simultaneously.

In the past 10 years, Gaither has released nearly 70 video titles, with 10 debuting at No. 1 on the *Billboard* Top Video chart since 1997. Next on the agenda, the Gaither Vocal band will film a video in Australia at the Sydney Opera House in November for release next year. In January, look for Spring House to release two new Gaither projects, *Heaven* and *Meeting in the Air*.

NQC WRAP UP: Southern gospel fans from 40 states and a dozen foreign countries gathered for the 45th annual National Quartet Convention at the Kentucky Fair & Expo Center in Louisville. Among the highlights were **Bill Gaither's** "Class Sing," a two-hour event featuring more than 40 artists . . . In other news, **Jonathan Martin** has left the Spring Hill family trio **the Martins**. **Paul Lancaster**, formerly with **Sunday Drive**, has joined sisters **Judy Martin Hess** and **Joyce Martin McCollough** . . . Spring Hill Music Group is now being distributed through Word Distribution. It was previously with Chordant . . . **Legacy Five** will travel to London Oct. 6 to record with **the London Philharmonic Orchestra** for its first Daywind release . . . **Mark Bishop** has a new solo release, *Faith, Family & Friends*, on Sonlight Records.

In The News

• Nashville-based management company Blanton Harrell Cooke & Corzine is partnering with Moose Management president Mitch White and has signed new Vertical Music artist Kara, whose eponymous debut disc bowed Sept. 3. White joins Blanton Harrell Cooke & Corzine as VP of artist development and brings along clients Fernando Ortega and Watermark. The company handles the careers of artists Amy Grant and Michael W. Smith and author Frank Peretti.

• EMI Christian Music Group, Word Entertainment, and Provident Music Group are again partnering to issue the latest in the WoW series. *WoW Hits 2003* hits the Christian retail market through Chordant Distribution Group and general-market outlets through EMI Music Distribution Oct. 1. It includes 30 songs by such Christian artists as Steven Curtis Chapman, Nicole C. Mullen, and CeCe Winans. Also coming is the first WoW holiday collection, *WoW Christmas*, streeting Oct. 1 via Word, and *WoW Hits 2003: The Videos* (Sparrow, on DVD/VHS).

• Melissa Greene has joined Sparrow Records group Avalon, replacing soprano Cherie Adams, who is pursuing a solo career. Greene joins Avalon members Michael Passons, Jody McBrayer, and Janna Long. McBrayer recently issued a solo album, *Who I Am*, on Sparrow; Long's solo set, *Janna*, is slated for release Nov. 5. With Greene in place, Avalon is preparing for its Joy Christmas tour. Also, look for Adams to add "author" to her résumé, as she's working on a new book geared toward single Christian women.

• Big Idea's first full-length VeggieTales movie, *Jonah*, premiered Sept. 19 in Nashville to enthusiastic response. Numerous country and Christian music artists attended (many with their small children in tow), including Michael W. Smith, Sara Evans, Trace Atkins, Plus One's Nate Cole, and Steve Taylor.

• Steven Curtis Chapman, Third Day, TobyMac, and Fred Hammond were among those who performed Sept. 11 at Madison Square Garden in New York at A Tribute to Grace and Hope, a special event commemorating the first anniversary of the terrorist attacks. Chapman performed a new song he'd finished minutes before taking the stage, titled "Remember the Day." New York firemen, police officers, and political dignitaries, including Governor George Pataki, also participated in the event.

In The Spirit™



by Lisa Collins

TAKING IT UP: Arrow Records is shifting into high gear with the Sept. 17 appointment of **Shawn Tate** (formerly of EMI Gospel) as its new GM. The recent announcement signals the quest of the 4-year-old, Atlanta-based label—an affiliate corporation of Dr. **Creflo A. Dollar's** World Changers Ministries—to be a major player on the gospel music scene.

"The label is looking to compete on a national level with Pastor **[Taffi L.] Dollar's** vision of signing artists who sing life music—music that is positive and inspirational in nature," Tate says. "I look forward to building a team that gives flight to that vision."

Tate, who will manage all areas of the label's operations, says he has a three-point plan. "First, we're going to be signing world-class talent to inspire the unchurched and the churched, to establish national distribution so that this talent can be heard, and to prove that an independent church-based label can be successful and win."



TAFFI DOLLAR

The label currently has a roster of four acts, including Dr. **Creflo A. Dollar & the Changing Your World Mass Choir**. Their November 2000 release, *From the Heart of God*, marked the label's official bow into the gospel marketplace. Tapping into the national network of churches forged by Creflo Dollar Ministries (including its 20,000-strong, Atlanta-based church), the CD sold upwards of 20,000 units.

Tate says, "That says to me that a church-based record-company model can be successful. Given the right record and extended marketing platform, Arrow Records is poised to be a vibrant and profitable entity that maximizes relationships with churches and ministries around the world."

Taffi L. Dollar—who serves as Arrow Records CEO and is also Creflo's wife—says, "The addition of Shawn Tate to our staff is only the first of several changes we will be making to position the label to do great things. With the incredible artists we have on the label and the strong team we are assembling, we believe that Arrow Records will be a force in the gospel music industry."

Tate anticipates a minimum of four to five releases in 2003, beginning with a first-quarter release from **Generation J**, an urban- and pop-flavored brother-and-sister foursome, and including a follow-up release from Dollar and his Changing Your World Mass Choir.

SPEAKING OF PREACHERS: Ablife Records' Dr. **Ed Montgomery** and **ALC Featuring Mark Taylor** have released their new live double-CD, *Mark Taylor and ALC: Total Live Experience*, which was recorded at Montgomery's 6,000-member Abundant Life Cathedral in Houston. The collection features Montgomery, along with producers **Chris Walker** and Taylor (Abundant Life Cathedral's musical director), and the 70-voice **Abundant Life Cathedral Choir**. It is the third production from Ablife Records, a division of Montgomery's ministry . . . Bishop **Andrew Merritt & the Straight Gate Mass Choir** recorded their latest CD Sept. 15, at the Straight Gate International Church in Detroit. Special guests included **Fred Hammond** and former **Commissioned** member **Keith Staten**.

PRAISE WHERE PRAISE IS DUE: That's the mission of the Detroit-based Gospel Music Hall of Fame & Museum, whose sixth annual induction ceremony—set for Oct. 26—will honor the achievements of **Charles Fold & the Charles Fold Singers**, Dr. **Charles Hayes & the Cosmopolitan Church of Prayer Choir**, **Lee Williams & the Spiritual QCs**, **Bill & Gloria Gaither**, Rev. **Cleophus Robinson**, **Daryl Coley**, and **Yolanda Adams**.

"This year's event will once again demonstrate the Gospel Music Hall of Fame & Museum's commitment to preserving and celebrating the work of the world's legendary gospel entertainers," founder **David Gough** says. Dr. **Bobby Jones** will host.

BRIEFLY: Richard Smallwood, **Donald Lawrence**, and **Karen Clark-Sheard** are winging their way across the country with the Alliance tour, which also features newcomers **Ted & Sheri**, **Maurette Brown-Clark**, and **Vanessa Williams**. Kicking off Aug. 30 in Louisville, Ky., the tour will wind down Nov. 3 in Dover, Del. . . . Central South Gospel played host to its inaugural National Retailer's Conference in Nashville Sept. 29-Oct. 1.

Flaming Lips, Beck Pucker Up On Joint Tour

Two Established Headliners Will Play Separately And Together On The Same Bill

BY SUSANNE AULT

LOS ANGELES—In what's shaping up to be a great rock pairing, Beck's upcoming theater tour will use the Flaming Lips as both a backing and support act.

In the mode of Tom Petty & the Heartbreakers' similar duty with Bob Dylan more than a decade ago, this is one of the few times a bill of this sort, with two established headliners playing separately and together, has been put together in a while.

"I think it's very unusual—it's definitely casting an eye toward Neil Young and Crazy Horse," says Jim Guerinot, partner in Rebel Waltz Management and Beck's manager. "We want this tour to be a real event—something you might not see again."

Beck sees it as "an interesting alchemy that really starts a cool musical dialogue . . . Why not?" he asks. "There's no rule book here."

Flaming Lips frontman Wayne Coyne was caught off-guard by Beck's invitation to join together on tour. "We looked at each other and said, 'This is bizarre.' But what he did is a ballsy move," he says. "This just sounds too cool."

Beck and the Flaming Lips are primarily booked into 2,500-5,000-capacity theaters; in most cases either act could probably headline these relatively intimate-sized venues.

Minneapolis' Orpheum Theatre begins the 11-date, East Coast first leg Oct. 12. Other stops—booked by Creative Artists Agency for Beck and American Artists for the Flaming Lips—include the Chicago Theater Oct. 18 and Toronto's Massey Hall Oct. 20. Two Beacon Theater shows Oct. 30-31 close things out in New York.



THE FLAMING LIPS

A 14-date West Coast leg is on deck—but not confirmed—to start Nov. 12 at Austin's Bass Performance Hall. Also anticipated to be included in the routing is Los Angeles' Universal Amphitheatre Nov. 25, with that leg wrapping Dec. 2 at Portland, Ore.'s Arlene Schnitzer Concert Hall.

NICE PRICE

Despite the uniqueness of the package and the intimacy of the venues, tickets average $35, with a few $45 exceptions for larger markets like New York. Considering the uniqueness of Beck's outing, tour organizers could have upped the gross potential by playing larger buildings and/or pricing tickets higher.

"The biggest gross possible is not necessarily the best presentation possible" is how Guerinot explains that going into amphitheatres and arenas "wouldn't be consistent to what the presentation of the music will be."

Beck is making the rounds this fall in support of his latest album, *Sea Change*, which is being described as his most somber, introspective (translation: best-suited to theaters) creation yet. Or as Elliott Lefko, VP for House of Blues Canada (which is promoting the Massey Hall date) puts it, "Here's some difficult music, but he's giving it to you in the best setting possible."

For their part, the Flaming Lips are known for a bouncier, loopier musical style—"like Walt Disney meets Led Zeppelin," Coyne says. That contrasts with Beck's quieter vibe, which he introduced during a number of acoustic concerts he played in August as his first public foray with *Sea Change*.

But Coyne predicts that the Flaming Lips will still dish out their usual light and video-screen theatrics for their opening set. "Beck likes those elements of our shows. He wants us to do something of that scale—[to] do some bombastic things," Coyne explains, adding that he's confident the Flaming Lips can then seamlessly turn it down a notch when transitioning to the position of backing band.

With the combined strength of Beck and the Flaming Lips—both of their latest albums are getting the critics' kiss of approval—"this could be an arena tour," American Artists' Trip Brown believes. "But Beck did want to play small. He didn't want people to have to sit half a mile away."

Denise Fresina, executive director of Syracuse, N.Y.'s Landmark Theatre (hosting Beck and the Flaming Lips Oct. 26), echoes that sentiment: "As a music aficionado, I want to feel it, see it, and smell it—and the only way you can do that is in a theater."

Early indicators suggest the tour should do well just the way it is, easily out-grossing Beck's last major trek, the January/February 2000 Midnite Vultures tour. That 12-date theater outing, which included seven sellouts, drew about 3,860 people each night and averaged $102,692 per show. The Beck/Flaming Lips pairing, with its similar parameters, should average about the same amount but ultimately pull in more dollars because of the roughly 25 dates so far scheduled. A third leg is a possibility for next spring.

And like many of the Midnite Vultures shows, this bill should generate sellout business. "Chicago sold out immediately [during its Sept. 16 onsale] . . . Minneapolis is on track to do the same thing [for its Sept. 21 onsale]," says Andy Cirzan, VP of concerts for Jam Productions, which is promoting both those shows. "We did minimal marketing. But we shouldn't have even done that in hindsight . . . You know what? Any promoter would be pulling your leg if they said they were doing a lot for the tour."

EASY TO PROMOTE

Tour sources admit that they won't be putting the traditional marketing muscle behind the event, saving a good amount of money along the way: Few, if any, radio spots will run, and print ads will be modestly placed.

Alternately, organizers are largely relying on Beck fans to regularly surf his Web site for tour updates. In fact, 80% of the tickets are pegged to sell via the dates' various Internet presales.

Cirzan shares the view of a lot of the tour's promoters, which include Clear Channel Entertainment and Metropolitan Entertainment Group, that "it's obvious they could play way bigger venues looking at ticket sales [most of which haven't gone on sale]. But [Beck] is the kind of intelligent artist who is setting up a situation where he's going to play to people who totally love him. Then it's really amazing that he is taking the Flaming Lips out with him. He's totally going the extra mile."

As far as those small venues undoubtedly leaving many people without tickets, Coyne fittingly brandishes some rock attitude: "Feel compassionate about people who can't get into a rock concert? That's silly. Helping out homeless people—let's do that."

'It's A Long Way To The Top' Shows Potential Of Baby-Boomer Market

BY CHRISTIE ELIEZER

SYDNEY—A package tour of 30 Australian acts from the '50s, '60s, and early '70s called It's a Long Way to the Top has grossed $10 million Australian ($5.5 million) and opened up the music industry here to the commercial potential of the baby-boomer market.

The shows will yield a live album and a DVD. At the same time, a two-hour behind-the-scenes documentary airs on the government-run ABC-TV network Nov. 26, to be released as a DVD in conjunction with a coffee-table book.

A scaled-down version with a dozen acts is slated for a run through regional centers in early 2003. A sequel tour featuring acts from the mid-'70s to the early '80s is also in the cards, according to Michael Chugg, managing director of Michael Chugg Entertainment. He says, "It confirmed my belief that Australians over 40 don't go out only because there's nowhere for them to go."

It's a Long Way to the Top was inspired by a 13-part ABC-TV series of that name from 2001, which chronicled the growth of Australian rock. It was the network's highest-rated series. One of the acts, Billy Thorpe, called Chugg—who was his roadie in the '60s—and suggested taking its first three episodes on the road.

Chugg had also sensed Australians were starting to look at their musical past in the nationalistic euphoria following the 2000 Sydney Olympics. He calculated that a fast-paced 3½-hour show with multimedia visuals and 40 chart-toppers would sell out six metropolitan gigs. A budget was set at $4.5 million Australian ($2.5 million), and tickets ranged from $80 Australian to $135 Australian ($43.82-$73.94). His partners in the venture were theater/concert promoters Jacobsen Entertainment (its chairman, Kevin Jacobsen, played in the Joye Boys in the '50s, backing his singer brother Col Joye, who was on the tour), U.S. promoter Jack Utsick, theater producer Amanda Pelman, and talent manager Brian deCourcy.

Chugg miscalculated. It's a Long Way to the Top ended up tapping 19 shows, shifting 135,000 tickets, and doubling the original budget. He estimates that the planned regional run could yield a further 90,000 tickets.

Part of the tour's success lies in audiences shifting their focus to Australian acts after the low Australian dollar slowed down international tours—promoters take more chances with young global acts wanting to build up an audience. Among the new acts Chugg toured this year were Fu Manchu, Gomez, Spiritualised, and Black Motorcycle Rebel Club. The popularity of Japanese festivals Mt. Fuji (in July) and Supersonic (in August) has brought acts into the region. "George Clinton was someone I'd tried to get here for years," Chugg says. "He came to Japan and then to Australia, and the shows resulted in some of the wildest crowd scenes I have seen."



CHUGG

But the greatest significance of It's a Long Way to the Top is its impact on the careers of its acts. While many of the acts re-formed for the tour, some—like Joye, Normie Rowe, the Atlantics, John Paul Young, Ross Wilson, and Marcia Hines—continue to perform. "With a few exceptions, many of them struggle to make money," Chugg says. "I think this tour will reactivate a lot of work for these acts."

Mushroom Marketing GM Carl Gardiner agrees: "The music industry has yet to work out that many of these older baby-boomer acts have a lucrative future in corporate gigs and related opportunities."

Artists find the tour rewarding on another level. Ross Wilson of the band Daddy Cool says, "It was personally a buzz for me, meeting up with some of those '50s guys like Col Joye. Backstage everyone knew they were part of something momentous, because that entire lineup would never come together again. I think the audience got that vibe, too."

Venue Views™



by Ray Waddell

ZZ'S OVERSEAS: That little ol' band from Texas has taken its boogie thing to Europe, beginning with an Oct. 1 stop at **Hartwall Arena** in Helsinki. The tour will be out until Nov. 1, when **ZZ Top** plays the **Hammersmith Apollo** in London.

The Euro trek is a make-up of sorts for dates lost when a 1999 European leg was canceled after bassist **Dusty Hill** was diagnosed



with Hepatitis C. But with Hill now in remission, ZZ has a new RCA album coming out next year, and life is good.

"We've got some new material and a new show, so Europe is getting the best of both worlds," ZZ Top guitarist **Billy F. Gibbons** says. "Of course, it's making us work a little harder."

Gibbons says the European shows include "some old blues songs we rediscovered, a couple of the songs from our new recorded project, and the rest of it is three chords and really loud shit."

He adds that Texas boogie is "presently quite the fashion" in Europe. "I guess trends come and go, but one thing that has managed to remain quite attractive is American pop culture, particularly throughout Europe. France was the last card to fall, so to speak, but even in the stiffest of grinds, American pop culture reigns supreme."

That said, Gibbons believes ZZ Top's trademark raunchy sound translates loud and clear in diverse cultures. Production capabilities, interestingly enough, are usually compatible. "Europe is not as predictable as the good old U.S.A. in terms of what the rooms look like and who's gonna be there," Gibbons explains. "The power is still different. That's one of the significant issues that's always first at the top of the equipment guy's list: 'Let's get this power thing worked out.' "

A veteran crew helps. "We've got a lot of familiar faces with us, familiar with how to get the ZZ sound sounding like ZZ," Gibbons says. "We've got some very specialized and peculiar back-line equipment, guitars, and personal effects that are just that and can't be compromised, in our opinion. So the road crew has the rather formidable challenge of getting everything ready and plugged in, whether it's Stuttgart, Arkansas, or Stuttgart, Germany."

Previously, ZZ Top has been known for its lavish, over-the-top production touches, like bringing Texas to the world via live coyotes and rattlesnakes onstage. "That was the 1976 tour, during the period when giant stage productions were the order of the hour," Gibbons recalls. "Presently, the bulk of ZZ fans want us back in the palm of their hands, three guys playing three chords. They like videos and they like the cars, but the simple thrash-and-bash presentation from the Texas trio is what they like best."

The European dates are actually an addendum to some U.S. dates the band played this summer. "We made a brief escape from the recording studio and played a run of intimate appearances at select casinos coast to coast. It was a blast—tight, right, and outta sight. Those shows gave us a chance to see the light of day for a change—a chance to fire it up and make it greasy."

Obviously, these greasy shows include the new material, but "a ZZ show is not a ZZ show without 'Cheap Sunglasses,' 'Sharp Dressed Man,' 'Nationwide,' or even 'Waitin' for the Bus/Jesus Just Left Chicago.' Right about the middle of the program we leave about three or four empty spaces for spot calls. It keeps us on our toes and allows us to experiment and have a good time."

A new release is set for first-quarter 2003, followed by a tour of "wherever, whenever," Gibbons says. "I wouldn't be surprised to see the trucks fire up around February and March." Already booked is a return to RodeoHouston at **Reliant Stadium**; last year at the final RodeoHouston at the **Astrodome**, ZZ Top drew more than 57,000 people at a first-time play of the event.

Gibbons says 2003 will be a busy and exciting year for the band. "We'll take a nice little holiday and then get back to spankin' the plank."

ZZ Top is booked by **Rob Light** at Creative Artists Agency in the U.S., and **Barry Dickins** at International Talent Booking books the band in Europe. **Bill Ham** at Lone Wolf is ZZ Top's longtime manager.

OCTOBER 5 Billboard BOXSCORE CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN & BILLY JOEL	Philips Arena, Atlanta Sept. 17	$2,025,750 $177/$87/$47	19,409 sellout	in-house
NEIL DIAMOND	Worcester's Centrum Centre, Worcester, Mass. Sept. 13-14	$1,423,665 $67.50/$37.50	22,914 two sellouts	Concerts West, Sal Bonafede, Apregan Entertainment Group
BRUCE SPRINGSTEEN & THE E STREET BAND	Compaq Center, San Jose, Calif. Aug. 27	$1,285,275 $75	17,137 sellout	House of Blues Concerts
NEIL DIAMOND	Continental Airlines Arena, East Rutherford, N.J. Sept. 18	$1,041,753 $75/$57.50	15,460 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Sept. 17	$932,318 $75/$57.50	13,021 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
CHER, CYNDI LAUPER	Target Center, Minneapolis Sept. 15	$869,162 $77.75/$57.75/$32.75	13,892 sellout	Clear Channel Entertainment
THE WHO, COUNTING CROWS	Greek Theatre, Los Angeles Sept. 18	$794,790 $504/$49	6,146 sellout	Nederlander Organization
BRUCE SPRINGSTEEN & THE E STREET BAND	Rose Garden, Portland, Ore. Aug. 20	$793,200 $75	10,576 14,448	House of Blues Concerts
AEROSMITH, CHEAP TRICK, RUN-D.M.C.	DTE Energy Music Center, Clarkston, Mich. Sept. 18	$749,065 $80/$32.50	15,130 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
AEROSMITH, CHEAP TRICK, RUN-D.M.C.	Blossom Music Center, Cuyahoga Falls, Ohio Sept. 12	$744,076 $77.50/$63.50/$35.50	16,800 17,500	House of Blues Concerts
NEIL DIAMOND	Pepsi Arena, Albany, N.Y. Sept. 21	$734,070 $67.50/$37.50	12,540 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Mohegan Sun Casino, Uncasville, Conn. Sept. 12	$724,740 $65/$65	9,115 sellout	Clear Channel Entertainment, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Verizon Wireless Arena, Manchester, N.H. Sept. 23	$678,398 $67.50/$37.50	10,985 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
REVOLUCION 2002: JAGUARES, MORRISSEY, JUMBO	Arrowhead Pond, Anaheim, Calif. Sept. 13	$673,675 $75/$25	12,999 sellout	Nederlander Organization
CHER, CYNDI LAUPER	U.S. Bank Arena, Cincinnati Sept. 8	$658,291 $65.25/$35.25	9,081 11,270	Nederlander Organization
CHER, CYNDI LAUPER	The Mark of the Quad Cities, Moline, Ill. Sept. 13	$656,440 $68.50/$50	10,564 sellout	Clear Channel Entertainment, in-house
NEIL DIAMOND	New Orleans Arena, New Orleans Sept. 5	$616,823 $67.50/$37.50	13,390 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Sovereign Center, Reading, Pa. Sept. 10	$537,195 $67.50/$37.50	8,362 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
CHICAGO	Greek Theatre, Los Angeles Sept. 20-21	$503,108 $70/$30	11,613 12,304 two shows one sellout	Nederlander Organization
NEIL DIAMOND	Cumberland County Civic Center, Portland, Maine Sept. 20	$493,890 $67.50/$37.50	7,840 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
BOW WOW, B2K, IMX	First Union Spectrum, Philadelphia Sept. 20	$457,650 $37.50	12,748 sellout	Clear Channel Entertainment
BONNIE RAITT & LYLE LOVETT	Greek Theatre, Los Angeles Sept. 22-23	$455,780 $75/$40	10,039 12,301 two shows	Nederlander Organization
ALAN JACKSON, JOE NICHOLS, CYNDI THOMSON	St. Pete Times Forum, Tampa, Fla. Sept. 20	$452,338 $46/$36	10,516 11,102	Jack Utsick Presents
NEIL DIAMOND	The Pyramid, Memphis Sept. 8	$413,938 $67.50/$37.50	9,808 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
CREED, JERRY CANTRELL, 12 STONES	UMB Bank Pavilion, Maryland Heights, Mo. Aug. 16	$398,946 $52/$38.50	9,716 21,000	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS	Freedom Hall Coliseum, Louisville, Ky. Aug. 25	$392,525 $30	15,701 16,309	Kentucky State Fair
GOO GOO DOLLS, THIRD EYE BLIND, VANESSA CARLTON	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 16	$391,625 $35/$25	12,591 14,029	Clear Channel Entertainment
ROBERT PLANT, MOE.	Greek Theatre, Los Angeles Sept. 12	$387,560 $115/$40	6,155 sellout	Nederlander Organization
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Journal Pavilion, Albuquerque, N.M. Aug. 22	$383,135 $48/$28	12,011 sellout	Clear Channel Entertainment
TOBY KEITH, MONTGOMERY GENTRY	New York State Fair, Syracuse, N.Y. Aug. 30	$382,662 $32/$30	13,263 16,400	In-house
AREA2 FESTIVAL: DAVID BOWIE, MOBY, BUSTA RHYMES, & OTHERS	The Gorge, George, Wash. Aug. 16	$380,552 $63/$31.50	6,184 13,500	House of Blues Concerts
TOOL, TOMAHAWK	Gund Arena, Cleveland Aug. 30	$375,568 $38.50	10,087 15,739	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	UMB Bank Pavilion, Maryland Heights, Mo. Aug. 17	$373,054 $42/$15.50	14,482 21,002	Clear Channel Entertainment
LUTHER VANDROSS, GERALD LEVERT, ANGIE STONE, KEKE WYATT	Verizon Wireless Amphitheater, Virginia Beach, Va. Aug. 17	$372,804 $57.50/$14	13,206 20,000	Clear Channel Entertainment
TOOL, TOMAHAWK	United Center, Chicago Aug. 29	$372,141 $38.50	9,666 12,500	Jam Prods.

Copyright 2002, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

ALBUMS

Edited by Michael Paoletta

POP

▶ JACKSON BROWNE
The Naked Ride Home
PRODUCERS: Jackson Browne, Kevin McCormick
Elektra 62793
At a time when veteran artists are either lying dormant or scrambling to cook up youth-driven ideas, Jackson Browne is simply chugging along, writing and recording the kind of songs that have long been his signature. There are no scratch beats or production tricks courtesy of Fred Durst, nor are there incongruous remixes featuring Ashanti or Nelly. Such a move might lessen Browne's mainstream visibility, given today's current sales climate. But it also keeps his dignity and creative legacy intact, which is far more important in the long run. *The Naked Ride Home* is precisely what we need from Browne right now—or any other time, for that matter. He provides intricately drawn, often poetic pop-rock tunes that examine matters of the heart, the human condition, and the world at large. He assumes his listeners are capable of thought and emotion beyond "ooh-baby-baby" sentiments, and he seems to demand a willingness to consume arrangements that lean on good ol' fashioned piano/guitar/drums arrangements. If only a few more artists would take such a stand.—***LF***

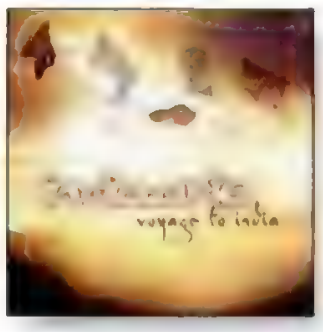
▶ DELBERT McCLINTON
Room to Breathe
PRODUCERS: Gary Nicholson, Delbert McClinton
New West 6042
Delbert McClinton's last album, *Nothing Personal*, was a certifiable hit, both critically and commercially. It would be a challenge for some artists to follow such a terrific success, but this is Delbert McClinton, for whom cutting cool tracks is business as usual. He's got a good boogie number with "Blues About You Baby" and a truly anthemic Texas country nugget, "Lone Star Blues," complete with an all-star Texas choir, including Joe Ely, Marcia Ball, Steve Earle, Rodney Crowell, and Butch Hancock. McClinton knows few peers as a honky-tonk lyricist, and he's reinforced that perception with "Won't Be Me," "The Rub," "Ain't Lost Nothin'," and "Money Honey." "Smooth Talk" is a cautionary tale cloaked in a tasty R&B/funk groove. McClinton finishes the deal with a snazzy jump blues titled "New York City." *Room to Breathe* swings.—***PVV***

SPOTLIGHTS



THE ROLLING STONES
Forty Licks
PRODUCERS: various
ABKCO/Virgin 2438-13378
It is always gratifying to rediscover every few years that "Street Fighting Man" still teems with menace, "(I Can't Get No) Satisfaction" is frustration set to music, "Sympathy for the Devil" is downright freaky, "Start Me Up" does just that, and "Honky Tonk Woman" is raunch personified. The Stones songbook never sounded better than on this first collection to feature remastered hits from their entire catalog. How these guys evolved and even defined their musical times remains fascinating: "She's a Rainbow" is a tingling, well-executed trip, "Get Off My Cloud" flips off the world, "Angie" is incredibly gentle. The Stones made disco cool with "Miss You" and found country on "Tumbling Dice." In addition to the hits, there are four fine new songs here: "Keys to Your Love," "Stealing My Heart," "Don't Stop, and" "Losing My Touch." Forty years in, the Rolling Stones still own the best licks in rock'n'roll, and they're proving it again here and on the road right now.—***RW***

INDIA.ARIE
Voyage to India
PRODUCERS: various
Motown 4755
India.Arie offers nuggets of wisdom and self-help galore on *Voyage to India*, her sophomore set for Motown. The Atlanta native, who burst on to the scene last year with her critically acclaimed *Acoustic Soul*, follows a similar path of acoustically driven, feel-good tunes on this stellar set. The infectious rhythm of "Get It Together" seduces listeners while the subtle message of making your life better sinks in: "One shot to your heart without breaking the skin/No one has the power to hurt you like your kin/Kept it inside didn't tell no one else . . . From 15 years of holding the pain/And now you only have yourself to blame if you continue to live this way." Similarly, lead single "Little Things" employs pieces of Rufus' "Hollywood" while reminding listeners to remember the simple things in life. While, at times, *Voyage to India* seems a bit too preachy, Arie has a way of bringing everything together in a very palatable way.—***RH***





DISTURBED
Believe
PRODUCER: Johnny K.
Reprise/Warner Bros. 2-48361
Nü-metal band Disturbed struck multi-platinum with its debut, *The Sickness*, and it is well-poised to hit a similar mark with this follow-up. Reuniting with producer Johnny K., the group opted for a more stripped-down sound this time out, displaying the tight musicianship it has honed by spending 22 months on the road. Frontman David Draiman shows that he is an ample singer, refraining from the quirky vocal squallings that graced *Sickness* for a more straight-ahead croon. "Breathe" and "Mistress" feature irresistible guitar hooks, and the slow yet heavy groove of "Devour" shows the influence of Black Sabbath. But if the label wants to immediately break this album wide open, it should follow up current hit "Prayer" with "Darkness," a mournful yet addictive ballad that could reap the type of monster airplay that "Outside" did for Staind.—***CLT***

▶ RYAN ADAMS
Demolition
PRODUCERS: various
Lost Highway 088 170 333
When Ryan Adams signed with Lost Highway last year, part of the deal was that the label would try, release-wise, to keep pace with his seemingly nonstop songwriting. Having already tacked a free five-song EP onto the first pressing of last year's celebrated *Gold*, the label further makes good on that promise with this demo collection. Among these 13 cuts are spare, acoustic numbers that seem like outtakes from the ex-Whiskeytown frontman's solo debut, 2000's *Heartbreaker*, and rockers that could have easily made *Gold*. ("You Will Always Be the Same" is an example of the former, "Hallelujah" the latter.) Especially nice are the piano-peppered "Cry on Demand," the air-guitar-inspiring singalong "Hallelujah," the comical "Tennessee Sucks," and the morose final cut, "Jesus (Don't Touch My Baby)." *Gold* left many Adams fans listening in awe at the leaps and bounds by which he was growing as a songwriter. This record doesn't do that; and though that's just fine, it makes *Demolition* less diverse and ultimately less exciting. But, without question, the writing and performances here are top shelf.—***WO***

▶ CKY
Infiltrate Destroy Rebuild
PRODUCER: Chad I. Ginsberg
Island 440 063 100
In a sea of bands striving to sound like a cross between Korn and Puddle of Mudd, CKY gets a giant gold star for blazing its own stylistic path. Sure, the material that constitutes this set hits enough of the guitar-crunching, hard-grooved marks needed in order to score with fist-waving teens. But cuts like the anthemic first single "Flesh Into Gear" (which is also featured on the soundtrack to the upcoming *Jackass: The Movie*) also have enough unique elements to raise it above the competition. Singer Daron Miller has a gritty, grumbly delivery that works well against Chad I. Ginsberg's axe work, as well as atop the rhythm section of Vern Zaborowski (bass) and Jess Margara (drums). Together, they mine a sound that is sometimes reminiscent of classic metal, while other times, they exhibit a jagged punk edge. At all times, they keep things appropriately aggressive, yet melodic enough to ensure interest from the mainstream rock masses. A band to keep a close eye on.—***LF***

★ TED NUGENT
Craveman
PRODUCERS: Ted Nugent, Drew and Chris Peters
Spitfire 15174
Ted Nugent—gonzo guitarist, unabashed American patriot, shameless meat-eater/hunter—cranked out a sure-to-become-classic with *Craveman*. The album is full bluntal nugity: over-the-top, sex-fueled lyrics and anthemic compositions featuring bluesy undercurrents that have guitars roaring with rock'n'roll fury. But those who know it's all in the name of fun realize that therein lies the Nuge's charm. "My Baby Likes My Butter on Her Gritz" is the seductive grind of the seediest

(Continued on next page)

VITAL REISSUES

MILES DAVIS
The Complete Miles Davis at Montreux: 1973-1991
PRODUCER: Claude Nobs
Montreux Sounds/Columbia/Legacy CXK86824
After a single, fiery visit in 1973 (and his temporary retirement), Miles Davis didn't visit the Montreux Jazz Festival for another decade. Once he did return, though, Montreux became an almost yearly event for the legendary trumpeter until the year of his death, 1991. And all of these shows were recorded. This massive 20-disc boxed set—produced by the festival's Montreux Sounds label and released via Columba/Legacy in North America and by Warner Music in Europe and Japan—collects these performances for an extravagant tribute. While not up to the usual Legacy standard of illustration or, especially, annotation, this set does offer an unprecedented picture of Davis doggedly in pursuit of the onstage muse even in his last years. Except for the gala 1991 tribute concert conducted by Quincy Jones, all of the material is previously unreleased; whether all of this music stands up to repeated listening, though, is highly arguable. In Europe, Warner preceded the complete boxed set with a single-disc highlights compilation; rather uncharacteristically, Legacy is not replicating this con-



sumer-friendly (if oddly programmed) item for the U.S. market. The full Montreux collection is a massive one, with much repetition of repertoire from the various multi-show stands in the '80s. There are, for instance, nine versions of "Time After Time" (and, despite Davis' minimalist wizardry, one probably never needs to hear more than a couple of takes on the Cyndi Lauper hit). Also, it's sad to say, aside from the provocative acid-rock band of 1973 and the mid-'80s shows featuring high-brow funk guitarist John Scofield, much of the material has dated severely. Granted, the keyboard-heavy latter-day bands sounded edgy for the time—and saxophonist Kenny Garrett always sounds great—but the years have not treated the synthesizer tones and overall electro-funk aesthetic very kindly, including that of a borrowed Prince tune, "Movie Star." It's the eight discs featuring Davis in league with Scofield that make the traversal worth it, particularly for Scofield's witty, gritty "What It Is" and several subtly different renditions of "Star People" (the title track of an underappreciated 1983 Davis studio set that Legacy should reissue). Blowing a long lover's lament on this steamy blues, Davis shows that he remained the ultimate snake-charmer to the very end.—***BB***

CONTRIBUTORS. **Bradley Bambarger, Leila Cobo, Gordon Ely, Larry Flick, Rashaun Hall, Jill Kipnis, Gail Mitchell, Wes Orshoski, Michael Paoletta, Christa L. Titus, Philip van Vleck, Ray Waddell.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

striptease, whereas "Damned If Ya Do" could be any working Joe's lament; "Sex-pot's" wah-wah effects gleefully channel Jimi Hendrix's funkiness, and surprisingly mellow closer "Earthtones" has the free spirit of an improv jam session. On the battle cry "Rawdogs & Warhogs," Nugent, a National Rifle Assn. board member, proudly attests, "I'm American made, American born/From my hands my flag will not be torn away . . . And I'm ready to fight/Just pick out the night." Strangely, the thought of this man legally owning a weapon actually makes me feel safer about national security.—***CLT***

OK GO
OK Go
PRODUCERS: Howard Willing, Damian Kulash Jr.
Capitol 33724
While OK Go's debut album isn't introspective or particularly thought-provoking, it is incredibly fun rock fare replete with catchy choruses and a quirky musicality. This Chicago-based foursome's first single, "Get Over It," is a head-bopping tune expressing people's tendency to overhype their own problems. The project's take on romantic relationships is anything but deep, as evidenced on the poppy "You're So Damn Hot" and even on the more emotional "1000 Miles Per Hour." A sometimes staccato vocal delivery mixes with notable keyboard work on "There's a Fire," a tune with a "don't cry wolf" motto. The album's closing track, "Bye Bye Baby," is a funny take on the Hollywood culture, where even pets can leave you "in search of careers and richer soils."—***JK***

R&B/HIP-HOP

▶ SOUNDTRACK
Brown Sugar
PRODUCERS: various
Magic Johnson Music/MCA/UMG Soundtracks 3028
For those in the music business, a love of music is often as strong as any other loves in their lives. Actors Taye Diggs and Sanaa Lathan explore that dichotomy in the new Fox Searchlight film *Brown Sugar*. Like the film, the accompanying soundtrack balances themes of love and music. The ethereal Angie Stone takes listeners to church with "Bring Your Heart," while "Easy Conversation" shows a new side of Jill Scott. The smooth, guitar-driven track is wonderfully accented by Scott's gentle whisper. Erykah Badu and Common pay homage to hip-hop on the hypnotic "Love of My Life (An Ode to Hip-Hop)." Other highlights include Rahsaan Patterson's soulful "You Make Life So Good" and three versions of the title track ("Brown Sugar [Fine]," "Brown Sugar [Raw]," and "Brown Sugar [Extra Sweet]") by rapper/actor Mos Def, who plays an aspiring rapper in the film.—***RH***

▶ ISYSS
The Way We Do
PRODUCERS: various
Arista 7822-14731
Given the various new girl groups on the R&B/hip-hop/pop horizon—including TG4, LovHer, Exhale, and Lyric—it will be interesting to see which one emerges as the new leader of the pack. Isyss (the acronym for Intelligent Sexy Young Soul Sisters) stakes its claim with this debut crafted by beat-conscious producers Kevin "Shek'spere" Briggs, Dent, and Christopher Henderson, among others. While some cuts come off as formulaic, there's no denying the songwriting foursome's penchant for smooth, angelic harmonizing on the teen-angst subjects of love (the catchy "Day + Night" with Jadakiss, "Single for the Rest of My Life"), a roommate from hell ("Oh No She Didn't"), date no-shows ("Stood Up"), and that special someone ("Beautiful U"). As long as they steer clear of the cookie-cutter trap, Lamyia, Letecia, Ardena, and Quierra—winners of the 2002 Soul Train Lady of Soul Award for best R&B/soul or rap new artist—stand a good chance of making it.—***GM***

COUNTRY

▶ TRAVIS TRITT
Strong Enough
PRODUCERS: Billy Joe Walker Jr., Travis Tritt
Columbia 86660
Travis Tritt stormed onto the scene more than a decade ago as that rare soulful balladeer also capable of rebel-rousing Southern boogie. Over the years, he has added impressive songwriting chops to his bag of tricks, a talent well-evidenced on his second Columbia release, where he had a hand in writing nine of 12 tracks. "You Can't Count Me Out" is a bluesy acoustic uptempo, and Tritt takes total ownership of "Can't Tell Me Nothin'," a crisp, soaring ballad. Tritt revisits familiar but nonetheless effective romantic territory on "Strong Enough to Be Your Man" and "Now I've Seen It All," then waxes stone country on "Country Ain't Country." "Doesn't Anyone Hurt Anymore" could provide radio with desperately needed soul, and Tritt shows his mastery of boogie on the barroom rave-up "Time to Get Crazy." He reteams with runnin' buddy Marty Stuart on the pulsing "I Can't Seem to Get Over You." Enjoying a career resurgence of sorts, Tritt's latest should do well to further cement him as one of country's most formidable talents.—***RW***

★ GUY CLARK
Dark
PRODUCERS: Guy Clark, Verlon Thompson, Darrell Scott, Chris Latham
Sugar Hill 1070
In *Dark*, Guy Clark's latest Sugar Hill release, the revered singer/songwriter has crafted yet another masterwork, laced with humor, clever wordplay, sharply drawn characters (several of them female), and more than a touch of sadness. Clark is brilliantly descriptive on songs like "Mud" and the title cut. "Magnolia Wind" taps into Clark's underrated romantic sensibilities, and "Soldier's Joy" manages to be both gruesome and lighthearted in one masterful turn. Gently delivered character studies like "Homeless," "Dancin' Days," and the battle-scarred "Bag of Bones" are nothing short of brilliant, but perhaps the record's high point is "Queenie," in which one can still feel Clark's barely contained anger over some S.O.B. shooting his dog. Pure genius.—***RW***

LATIN

▶ THE SPANISH HARLEM ORCHESTRA
Un Gran Día en el Barrio
PRODUCERS: Aaron Luis Levinson, Oscar Hernández
Ropeadope 7567-93135
Described by its label as "Harlem's answer to Cuba's Buena Vista Social Club," *Un Gran Día* actually transcends its barrio roots. Not merely Harlem's answer to Buena Vista, it exemplifies the New York salsa sound developed in the '50s, '60s, and '70s: brash, loud and aggressive, heavy on the metals (with prominent trombones), and heavy on jazz-influenced improvisation. *Un Gran Día* can also be simply beautiful, notably in "Obsesión," a classic bolero offset by jazzy improvisation; a more traditional descarga can be heard on the instrumental "Tambori," while Willie Colón's fast-clipped "La Banda" is a straight-ahead, relentless salsa. When all is said and done, *Un Gran Día* works simply because the ensemble is outstanding, and the soloists—many of them long overlooked—superb. And while the elements are there to make it a nostalgia piece, it is, thankfully, too dynamic to be only that.—***LC***

CLASSICAL

▶ ARVO PÄRT
Orient & Occident
PRODUCER: Manfred Eicher
ECM New Series 1795/289-472-080
As much as one might long for Arvo Pärt to be more musically ambitious (just as one might wish his English counterpart, John Tavener, to be less so), this would be missing the point of the Estonian composer's otherworldly art. The three premiere recordings *Orient & Occident* comprises don't carry the tragic weight or great expressiveness of such past Pärt milestones as *Tabula Rasa* or *Te Deum*. But they do course with the heartfelt intimacy characteristic of all the man's works. In particular, *Wallfahrtslied* (Pilgrim's Song) for string orchestra and male chorus is a moving memorial for a friend; it could very well become one of the composer's more popular pieces. The other works here—the brief, monophonic East-meets-West title piece for string orchestra and the quiet, half-hour-long psalmody of *Como Cierva Sedienta* for orchestra and women's chorus—will appeal to Pärt fans (as well as newcomers), even if the music is ultimately less striking than Pilgrim's Song. The performances by longtime Pärt interpreter Tõnu Kaljuste and the Swedish Radio Symphony and Chorus are ideal.—***BB***

WORLD

▶ SALIF KEÏTA
Moffou
PRODUCERS: Salif Keïta, Jean Lamoot, Freddy Zerbib
Decca/Universal Classics Group 8527
Malian artist Salif Keïta has released a magnificent acoustic album that immediately brings to mind his nickname—The Golden Voice of Africa. Keïta opened a music club in Bamako, Mali, called Moffou. In bestowing the same name on his new album, Keïta seems to be signifying a return to a sound that's more African than Afro-pop. There's certainly nothing equivocal about the music we hear on *Moffou*. Keïta's songwriting was surely inspired by the traditional sounds and instruments of Mali. Stylistically, the delicious groove of "Madan" perfectly illustrates Keïta's roots vibe. The song has a righteous bounce, driven by the polyrhythmic percussion and the buzzing strings of lute, guitar, and *kamele n'goni*. The song cooks relentlessly. At a less hectic tempo, Keïta sings with remarkable elegance in the sparse arrangement of "Souvent" and delivers a mighty duet with Césaria Évora on "Yamore."—***PVV***

★ ANOUAR BRAHEM
La Pas du Chat Noir
PRODUCER: Manfred Eicher
ECM 1792/440-016-373
Who would have thought that the supremely subtle oud (the ancient Arabic lute) could be featured on a recording with piano, that most dominantly Western of instruments? Meticulously arranged and ideally, gorgeously recorded, *La Pas du Chat Noir* features Tunisian oud virtuoso/composer Anouar Brahem in a fresh setting conceived at the keyboard and then realized with pianist François Couturier and accordionist Jean-Louis Matinier. The result is as redolent of the French minimalism of Satie and, even more so, his Catalan successor Mompou as it is of traditional Arabic music. There is a hushed, highly concentrated quality to this Pan-Mediterranean musical *haiku*, with the notes purified down to their absolute essence. The entire package—music, sound, cover design—is ECM at its best. As much as any of the label's "crossover" hits (such as Arvo Pärt and *Officium* by Jan Garbarek and the Hilliard Ensemble), this album brims with appeal for all who have an ear for the best in music.—***BB***

GOSPEL

▶ CANDI STATON
Proverbs 31 Woman
PRODUCERS: Marcus Williams, Candi Staton
Beracah 0-8536-54560
In the midst of the 1970s disco boom, Candi Staton spent time atop international dance charts with now-classic gems like "Young Hearts Run Free," "When You Wake Up Tomorrow," and "Victim." After a long, successful run as a contemporary gospel artist, Staton returns to her dance roots musically with an album that is still gospel in content. As writer of 12 of the album's 14 selections, co-producer/artist Staton is in top form. Her still-avid dance and gospel following—as well as the uninitiated—will find plenty here to feast on. The title track is exuberant, straight-ahead house/disco, while "Tell It" takes a totally credible reggae turn. "When There's Nothing Left but God" is potent, down-home blues, and "I Need to Make Some Changes" is contemporary R&B. Miss Candi is back, and the news is nothing but good.—***GE***

NOTEWORTHY

ALISON MOYET
Hometime
PRODUCERS: the Insects
Sanctuary 06076-84570
It's been a hot second since Ms. Moyet's last studio album (*Essex*)—eight years, to be exact. And while two retrospectives arrived in the interim, hardcore fans have simply been salivating for something completely new and fresh. Welcome to *Hometime*. Beautifully produced by the Insects (Massive Attack, Goldfrapp) and primarily penned by the artist herself, *Hometime* finds Moyet tackling signature themes like love, lust, and, yes, heartbreak. "Yesterday's Flame" is steeped in Portishead sensi-



bilities, while the single-worthy "Do You Ever Wonder" will likely have many listeners rediscovering vintage Dionne Warwick recordings. "Should I Feel That It's Over," is, simply put, today's Moyet giving us classic Moyet (think "All Cried Out"). With *Hometime*, Moyet surely delivers the best album of her career.—***MP***

EVOLUTION
Unnatural Selection
PRODUCERS: J. Sutton, B. Jamieson, J. Hanna
Nettwerk America 30274
British producers Jon Sutton and Barry Jamieson—more commonly known as Evolution—have been making sweet music together since 1987. In the ensuing years, the duo has remixed more than 150 records, recorded a



dance-pop cover of Chic's "Everybody Dance," and founded an *über*-DJ-friendly label (Fluid Recordings). With *Unnatural Selection*, the beat-smart duo at long last unleashes its debut full-length. And, yes, it's been well worth the wait. Throughout the course of 11 tracks, these brothers in rhythm weave a multi-textured musical tapestry, with ambient nuances washing over sturdy progressive house/trance foundations (witness "Crocodile Man"). The set's lead single, the hypnotic and anthemic "Walking on Fire" (featuring the sublime vocals of Jayn Hanna) is currently nestled in the top 10 of the *Billboard* Hot Dance Music/Club Play chart; in a perfect world, radio wouldn't be too far behind. Hanna also makes an appearance on the chilled "Making Sense." Sweet surrender, indeed.—***MP***

SINGLES

Edited by Chuck Taylor

POP

★ SIXPENCE NONE THE RICHER
Breathe Your Name (3:58)
PRODUCERS: Paul Fox, Matt Slocum
WRITER: not listed
PUBLISHERS: Squint Songs/My So-Called Music, ASCAP
Reprise 509010 (CD promo)
Sixpence None the Richer, the force behind 1998's sunny No. 2 hit, "Kiss Me," has been MIA for quite a while, and the band returns to a pop landscape that is barely recognizable. That makes one sigh wistfully when hearing return single and Reprise debut "Breathe Your Name," a wonderfully melodic, lyrically substantive song that makes up for lost time. The sweet, optimistic tones of Sixpence lead singer Leigh Nash are as angelic as ever, as she mines a performance that is both heartwarming and potent in its subtle way. Adult top 40 radio has a gem in this track, and hopefully stations will be mindful that grown-ups still enjoy good, old-fashioned mature pop music with their daily dose of rock, rock, and more rock. "Breathe Your Name" deserves to be a hit. Look for the upcoming *Divine Discontent* Oct. 29.—***CT***

O-TOWN These Are the Days (4:07)
PRODUCERS: David Frank, Steve Kipner
WRITERS: S. Kipner, D. Frank, W. Hector
PUBLISHERS: Sonic Grafitti/Muso Music/Griff Griff/EMI April/Universal PolyGram International, ASCAP
J Records 21174 (CD promo)
Timing is everything, particularly when your primary audience is an easily distracted 12-year-old girl. O-Town was able to capitalize on the youth movement with the truly beautiful, top five "All or Nothing" last year—but seasons change, and the very idea of boy pop has become top 40 radio's nemesis (mind you, only in the U.S.). To make matters worse, the quintet's return single, "These Are the Days"—while a pretty good Bon Jovi imitation—lacks the grandeur and immediate charms of that previous hit with its plodding melody line and dull vocals. One also has to wonder what kind of muscle J Records will put into a new project by O-Town; when the act was signed, Clive Davis' label was new and he had a lot to prove in breaking this act. Now that there's an Alicia Keys in the house, will the same full-force charge be in place for these guys? Let's hope they invested their financial dividends wisely.—***CT***

R&B

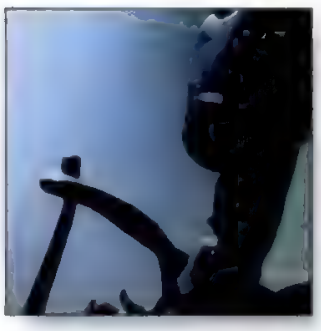
▶DRU HILL I Should Be . . . (4:23)
PRODUCER: RoundTable
WRITERS: J. Featherstone, A. Joyner, J. Askew, M. Featherstone, C. Featherstone
PUBLISHER: not listed
Def Soul 15672 (CD promo)
With solo projects garnering varying degrees of success and egos finally put aside, Dru Hill finally gets back to the business of making good music with "I Should Be . . .," the group's first single in almost two years. The song marks a return to form for the Baltimore quintet of Sisqó, Nokio, Woody, Jazz, and newcomer Scola whose harmonies are as sharp and fluid as ever. Lyrically, "I Should Be . . ." is your typical tale of a man in love with another man's woman. However, in the hands of Def Soul's bad-boy band, the average lyric is turned up a notch. The song's hook also makes a thinly veiled reference to the group's 1998 hit, "5 Steps." That said, it's good to see the guys together again doing what they do best. *Dru*

SPOTLIGHTS



SANTANA FEATURING MICHELLE BRANCH The Game of Love (4:18)
PRODUCERS: Clive Davis, Carlos Santana
WRITERS: A. Ander, R. Nowels
PUBLISHER: not listed
Arista 5168 (CD promo)
It's hard to fathom the fervor in store for Carlos Santana's upcoming *Shaman*, due this month. After all, who could have predicted the mind-boggling world domination of "Smooth," the long-lived artist's collaboration with Rob Thomas, and then "Maria Maria" with the Product G&B—which together ruled The Billboard Hot 100 for months and won every possible accolade that pop culture could conceivably bestow. The first single to launch the new project, "The Game of Love," featuring vocals from Michelle Branch, is destined to become an instant out-of-the-ballpark smash, with its easy, breezy midtempo vibe, cool, signature guitar licks from Santana, and the savvy marketing that links multiple generations of music fans with surprising ease. Melodically, "Game" sounds remarkably close to New Radicals' 1999 hit, "You Get What You Give," which was also co-penned by Rick Nowels (is co-writer Alex Ander a pen name for New Radicals' collaborator Gregg Alexander?), while young Branch handles her lofty task with the command of a seasoned pro. This is that rare song that is both commercially accessible and substantive enough to make critics cheer in approval. Let the "Game" begin.—***CT***

PEARL JAM I Am Mine (3:35)
PRODUCERS: Pearl Jam, Adam Kasper
WRITER: E. Vedder
PUBLISHER: not listed
Epic ESK59211 (CD promo)
Although Pearl Jam is no longer the multi-platinum titan it was in the mid-'90s, the group's recent singles have continued to perform strongly at rock radio, be they surging major-key anthems ("Given to Fly") or moody slices of psychedelia ("Nothing as It Seems"). "I Am Mine," from the forthcoming *Riot Act*, is neither, instead deriving its power from a vaguely omi-



nous, sliding electric guitar progression, a sturdy waltz tempo, and Eddie Vedder's instantly memorable chorus melody. Although references to "all the innocents lost at one time" strike a Sept. 11-themed chord, the lyrics also remind that time is fleeting and life is meant to be lived to the fullest ("I know I was born and I know that I'll die/The in-between is mine"). Acoustic strumming and light organ touches color the background, while guitarist Mike McCready's classic rock-leaning solo is a nice finishing touch. A sure-bet at rock outlets, "I Am Mine" also has the kind of universal appeal that could earn Pearl Jam some long-overdue crossover airplay. Look for the full-length set Nov. 12.—***JC***



KELLY ROWLAND Stole (3:56)
PRODUCERS: Dave Deviller, Sean Hosein, Steve Kipner
WRITERS: D. Deviller, S. Hosein, S. Kipner
PUBLISHERS: BMG Songs/Little Engine Entertainment/Big Caboose Music, ASCAP
Music World/Columbia 59234 (CD promo)
Kelly Rowland steps away from her Destiny's Child gig to make her solo debut with *Simply Deep*. Clearly distancing herself from the pop sensibilities of the multi-platinum trio, lead single "Stole" proves that Rowland is willing to take a risk to prove a point. The midtempo single, which blends R&B with rock, chronicles the all-too-familiar story of school violence, via a stop-in-your-tracks lyric: "One kid with the promise/The brightest kid in school, he's not a fool/Reading books 'bout science and smart stuff/It's not enough/'Cause smart don't make you cool/Well he's not invisible anymore/With his father's nine and a broken fuse/Since he walked through that classroom door/He's all over prime time news." Rowland will likely gain a whole new fan base with her combination of social commentary and impressive vocal talent. And the timing couldn't be better, as "Dilemma"—her collaboration with Nelly—wraps an impressive seven weeks atop The Billboard Hot 100. "Stole" looks to only be the beginning for Rowland, one of the brighter new lights to hit the pop and R&B scene; expect major action.—***RH***

NEW & NOTEWORTHY

LAS KETCHUP The Ketchup Song (3:32)
PRODUCER: Manuel Ruiz "Queco"
WRITERS: M. "Queco," M. Benito
PUBLISHERS: Sony/ATV Publishing Holdings LLC
Shaketown Music/Columbia (CD promo)
As soon as "The Ketchup Song" pours from the airwaves, it seems to tantalize the taste buds of everyone it touches. This ticklish novelty track is already No. 1 in nearly two dozen countries, and it doesn't take a music critic to figure out why: It is a maddeningly giddy, catchy, cute, singable, danceable slice of musical mayhem, more contagious than Eiffel 65's "Blue (Da Ba Dee)" and less



grating with repeated listening than Los Del Rio's "Macarena." The chorus is loosely based on the melody of Sugarhill Gang's "Rapper's Delight," whipped into a youthful froth by Las Ketchup, a bevy of gals from Spain. The American release has been reworked in rudimentary Spanglish—English and Spanish literally go back and forth *within* each sentence, so that the lyric makes no sense whatsoever. But then comes the chorus of, "Asereje ja de je de jebe tu de jebere seibiunouva," over which you can pretty much sing any words you want, and the party begins. There's no science that can be applied to that occasional song that spreads over pop culture like a fever, so you might as well give in now. Resistance is utterly futile.—***CT***

ROCK

RYAN ADAMS Nuclear (3:22)
PRODUCERS: David Domanich, Ryan Adams
WRITERS: Ryan Adams
PUBLISHERS: Barland Music, BMI
Lost Highway MRNR-02354 (CD promo)
Boasting more of a pulse than many of the other cuts on Ryan Adams' new demo collection *Demolition*, "Nuclear" certainly seems a logical choice for a first single; but, just like "New York, New York," from 2001's celebrated *Gold*, it's far from the best track on the album. (That distinction might belong to the pretty ballad "Cry on Demand," or even the more uptempo cut "Hallelujah.") Even so, you really can't go wrong with any of Adams' material. And this track is further proof. Introduced and quietly dusted with a spooky-feeling steel guitar, "Nuclear" rides a simple rock beat, over which Adams utters such great (albeit vague—maybe that's why they're so great) lines as, "This is where the summer ends/In a flash of pure destruction, no one wins/Going nuclear." The playing gets loud and dense during a few changes, which keeps things exciting. But the real hook is how Adams spices the tune with a dash of glammy vocals. As the tune gets more raucous, it reminds one of some of the louder material on Whiskeytown's (Adams' former band) 1997 masterpiece *Stranger's Almanac*. Another cool touch is Adams' lyric about the Yankees losing to the Braves. It's like a rite of passage for great American singer/songwriters—sooner or later you have to mention baseball.—***WO***

AC

GLORIA GAYNOR I Never Knew (3:36)
PRODUCERS: Ken & Jon
WRITER: K. Livingston
PUBLISHERS: Dad's Dreamer Music/Warner-Tamerlane Publishing, BMI
Logic Records 95560 (CD promo)
It was 1979 when Miss Gloria Gaynor topped The Billboard Hot 100 with a little disco nugget called "I Will Survive." Some 23 years later, she and that track are continuing to do exactly that. The Grammy Award-winning song continues to spin at radio, dance clubs, weddings, bar mitzvahs, you name it; "I Will Survive" was also deemed the No. 1 dance song of the 20th century in a recent VH1 top 100 countdown. Stepping beyond that lofty record of achievement hasn't been easy for Gaynor, but a new project on Logic Records aims to start a fresh career chapter for the singer. "I Never Knew," in its original form, is a beautiful, plush ballad, sung with robust conviction, about finding new love. Dancefloor proponents have already taken the remixed version of the track—doctored by Hex Hector, Cruz & Bagz, and Silent Nick—to the top of the Club Play chart. Now, wouldn't it be nice if adult R&B stations and AC also took notice of this deserving talent? Look for the full-length, *I Wish You Love*, out now.—***CT***

CONTRIBUTORS. **Jonathan Cohen, Rashaun Hall, Wes Orshoski, Chuck Taylor.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



Rhythm, Rap, and The Blues™

by Gail Mitchell

ON THE RECORD: Penalty Associated Label (P.A.L.) Group and Native Records have signed a multi-year distribution deal. First up among the independent hip-hop projects under the new alliance is *The Exodus* by **the Gospel Gangstaz**. The Grammy Award-nominated group's fourth set arrives Oct. 15.

The Exodus also marks the first release on the group's newly established Camp 8 Records, which concurrently inked a joint-venture deal with Native. Slated for second-quarter 2003 release is the compilation *Camp 8: The Flood* featuring Camp 8/Native acts **City Mac**, **Aqua Black**, **Sonz of Prophets**, and **Elite**.

Native Records is headed by president/CEO **Kenneth Smith**. **Neil Levine** is president/CEO of P.A.L., which recently entered into a partnership with Ryko Distribution.

R&B/funk diva **Teena Marie** signs with Cash Money, which just re-upped with Universal . . . Former RCA senior VP **Kevin Evans** is eyeing a late fall date for the first release from his recently launched That's Funny! Entertainment label, which solely signs comedians. In addition to a CD, a full-length DVD/VHS will be produced on each individual comic. The 25-plus roster thus far includes **Dick Gregory**, **Paul Mooney**, **Joe Torry**, **Phyllis Stickney**, and **A.J. Jamal**. The Los Angeles-based label may be reached at 310-521-5111 . . . **Prince** is planning a three-disc live album, *One Nite Alone . . . Live*, culled from his spring tour. NPG Music Club members will get the first shot at the boxed set, with subsequent national and international distribution this fall.

SOMMERS' TIME: For his second album, 2001's *360 Urban Groove* (which peaked at No. 10 on the Top Contemporary Jazz Albums chart), sax man **Jimmy Sommers** recruited **Ginuwine**, **Eric Benét**, **Sparkle**, **Coolio**, **Les Nubians**, and **Raphael Saadiq**. And he's dipping back into the R&B/hip-hop pool for the as-yet-untitled new album he's currently recording, which is once again for Higher Octave Jazz.



"Thus far, **Avant** will be on this one, **Snoop Dogg** is doing something, and I'm hooking up to write with **Joe**," says Sommers, who's also reuniting with producer **Steve "Stone" Huff**. "I hate the smooth-jazz [moniker]. I like more funky, dirty jazz with R&B and hip-hop. I just love R&B music. That's what's hot right now on the radio, and there are so many talented people to work with out there."

Hoping to finish the new album in two months for a first-quarter 2003 release, Sommers is also working with **DJ Spinna** and others on a dance album. "Being an instrumentalist is a slow build," he acknowledges. "But I'm putting together a catalog for the long haul."

SAVE THE DATE: Oct. 8 is the date, and L.A.'s Pacific Design Center is the place for "In the Mix: Women in Power," presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS), BMI, and Good Vibe Marketing. Panelists **Yolanda Adams**, Essence Entertainment's **Candice Bond McKeever**, Wherehouse Music's **Violet Brown**, Def Jam/Def Soul's **Tina Davis**, Martin Chase Productions' **Debra Martin Chase**, and Elektra Entertainment's **Sylvia Rhone** will talk about their journeys to the top. Moderator is NARAS VP **Angelia Bibbs-Sanders**.

Producer/songwriter **Rodney Jerkins** will be among the honorees at the fifth annual dinner presented by Rev. **Jesse Jackson's** Rainbow-PUSH coalition, set for Oct. 10 at L.A.'s Beverly Hilton Hotel.

The first Southwest regional Hip-Hop Summit is slated for Oct. 11-12 in Dallas/Fort Worth at the Adolphus Hotel. Following in the footsteps of previous New York and L.A. events, the gathering is organized in association with the Hip-Hop Summit Action Network, launched by Min. **Ben Muhammad** and **Russell Simmons**. Among the Dallas organizers is rapper/native son **the D.O.C.**

Speaking of Simmons, he is among supporters of the upcoming "African and African Descendants World Conference Against Racism" held Oct. 2-6 in Bridgetown, Barbados. Among the conference discussions: What role the media, culture, and the arts play in uprooting racism. For more info, visit the web site for the Black World Today (tbwt.com).

A New 'Motown' Style Review

MBK Entertainment CEO Searches For Old-School Style Talent

Jeff Robinson is CEO of New York-based MBK Entertainment, an artist-management firm and record label whose best-known client is MBK/J artist Alicia Keys.

The Lehman College graduate's industry background includes working with mentor and former Uptown Records executive Kurt Woodley, former Columbia black music president Michael Mauldin, and ex-Warner Bros. urban executive Benny Medina. Prior to hearing Keys at an after-school arts program, Robinson managed Zelma Davis of C&C Music Factory and BLACKstreet's Chauncey Hannibal and Eric Williams.

What is the operating philosophy behind MBK the record label?

Artist development, whether it's an R&B or hip-hop act. Too many labels are focused on the almighty dollar, rushing and taking the hit-and-miss approach: throwing projects up against the wall to see what sticks. I want to bring back the traditional, hands-on approach. Working and talking with the artists so they don't just feel like a commodity; improving their interview skills, taking time to understand their music and the audience that's out there. That makes the difference between a long-term and a short-term career.

It took eight years for Alicia to get where she is now, dealing with naysayers who thought the music was too different or that she needed to sing to track. We'd both get frustrated, but thank God she's an incredible worker. A normal human being would have fallen out a long time ago.

What do you listen and look for in an artist?

I like artists who have an old-school, '70s throwback vibe to them even though they're young. That's what I listen for in their voices and look for in their personas. I'm basically trying to build my own Motown review. I'm all about bringing back some of that old-school flavor from back in the days when you went to concerts and felt you saw a *show*.

Who else is on the MBK roster?

Right now, I'm gearing toward three or four releases next year, with distribution through BMG. There's Shawn Kane, a 23-year-old soul singer from Ohio who reminds me of Sam Cooke, and 18-year-old Jessica Wilson and her band, Hillside (all of whom are also 18 and 19 years old), who are throwbacks to Rufus and Chaka Khan. I'm also proud to announce the signing of one of my all-time favorite groups: Mint Condition, whom I feel never got their just due in the business. They were

6 Questions



always way ahead of their time, and I think their time is now. Alicia will probably be out next summer.

Can you give a sneak peek at what Alicia has up her sleeve?

Now that would be letting the cat out of the bag, wouldn't it? [I will say] that she will still produce and collaborate with artists and producers she has always admired. She has just finished recording a hot joint called "Warrior" for Nas' new album.

What musical trends are you picking up on?

People are looking for real talent, real singing. Right now on the hip-hop front, artists are using different kinds of loops and adding new lyrics. But that's going to burn out quickly. People want real music, not someone just walking up and down the stage singing over a tape.

What would you change about the record industry?

I wish there was more of a personal bond with the artists rather than just everything being so corporate. There are very few Berry Gordys around anymore. And we need to find a way to deal with the issue of downloading from the Internet. If we don't, the industry will be in the poor house in the next five years.

GAIL MITCHELL

Billboard HOT RAP TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

LAST WEEK		TITLE IMPRINT PROMOTION LABEL	Artist
		NUMBER 1 — 7 Weeks At Number 1	
1		DILEMMA	Nelly Featuring Kelly Rowland
2		GANGSTA LOVIN'	Eve Featuring Alicia Keys
3		MOVE B***H	Ludacris Featuring Mystikal & Infamous 2.0
6		HEY MA	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya
11		WORK IT	Missy "Misdemeanor" Elliott
4		NOTHIN'	N.O.R.E.
5		CLEANIN' OUT MY CLOSET	Eminem
12		LUV U BETTER	LL Cool J
10		GOOD TIMES	Styles
9		TRADE IT ALL	Fabolous Featuring P. Diddy & Jagged Edge
7		HOT IN HERRE	Nelly
8		I NEED A GIRL (PART TWO)	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri
15		PO' FOLKS	Nappy Roots Featuring Anthony Hamilton
16		GIMME THE LIGHT	Sean Paul
13		IF I COULD GO!	Angie Martinez Featuring Lil' Mo & Sacario
17		OH YEAH!	Big Tymers Featuring Tateeze, Boo & Gotti
14		DOWN 4 U	Irv Gotti Presents The Inc Featuring Ja Rule, Ashanti, Charli Baltimore & Vita
20		WHEN THE LAST TIME	Clipse
18		STILL FLY	Big Tymers
19		IN DA WIND	Trick Daddy Featuring Cee-Lo & Big Boi
22		GRINDIN'	Clipse
24		CHING, CHING	Ms. Jade Featuring Timbaland & Nelly Furtado
		REACT	Erick Sermon Featuring Redman
23		FEEL IT BOY	Beenie Man Featuring Janet
		BY MYSELF	Ying Yang Twins Featuring Mr. Ball

© 2002 VNU Business Media, Inc. All rights reserved.

Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

LAST WEEK	2 WKS. AGO		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1/HOT SHOT DEBUT — 1 Week At Number 1		
1			VARIOUS ARTISTS DISTURBING THA PEACE/DEF JAM SOUTH 003287*/IDJMG (12.98/18.98)	Ludacris Presents Disturbing The Peace: Golden Grain	1
2	3		NELLY ▲⁴ FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
3	1		EMINEM ▲⁵ WEB/AFTERMATH 493298*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
4	2		CLIPSE STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
5	4		LIL' FLIP [illegible]	Undaground Legend	4
6	8		TRICK DADDY ● SLIP N SLIDE/ATLANTIC 83966*/AG (12.98/18.98)	Thug Holiday	2
7	10		SCARFACE DEF JAM SOUTH 588808*/IDJMG (12.98/18.98)	The Fix	1
8	5	7	TRINA SLIP N SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5
			$ GREATEST GAINER $		
9	11	11	SOUNDTRACK EPIC 86075* (18.98 EQ CD)	Barbershop	9
10	9	8	BEENIE MAN SHOCKING VIBES/VP 13134*/VIRGIN (12.98/18.98)	Tropical Storm	7
11	6	4	EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1
12	10	9	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98)	Animal House	6
13	17	15	ASHANTI ▲² MURDER INC./DEF JAM 586439*/IDJMG (12.98/18.98)	Ashanti	1
14	16	19	NAPPY ROOTS ● ATLANTIC 83534*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3
15			KENNY G ARISTA 14738 (12.98/18.98)	Paradise	15
16	14	12	SLUM VILLAGE BARAK 38811*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	5
17	15	13	AMERIE RISE/COLUMBIA 85859/CRG (12.98 EQ CD)	All I Have	2
18	21	17	VARIOUS ARTISTS DOGGYSTYLE 11280*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To The House, Vol. 1	8
19	22	23	MUSIQ ● DEF SOUL 586772*/IDJMG (12.98/18.98)	Juslisen (Just Listen)	1
20	23	26	CAM'RON ROC A FELLA/DEF JAM 588678*/IDJMG (12.98/18.98)	Come Home With Me	1
21	12	14	DEVIN J PRINCE 42603/RAP A LOT RESURRECTION (12.98/18.98)	Just Trying To Live	11
22	18	16	KEITH SWEAT ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	7
23	19	20	STYLES RUFF RYDERS 493338*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2
24			NATALIE COLE VERVE 589774/VG (12.98/18.98)	Ask A Woman Who Knows	24
25	20	18	MARIO ● J 20020 (12.98/17.98)	Mario	3
26	24	22	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	5
27	25	21	PROJECT PAT HYPNOTIZE MINDS/LOUD/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	5
28	13	—	FRED HAMMOND VERITY 43197/ZOMBA (11.98/17.98)	Speak Those Things: POL Chapter 3	13
29	28	33	BIG TYMERS ▲ CASH MONEY/UNIVERSAL 860987*/UMRG (18.98 CD)	Hood Rich	1
30	31	34	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10
31	30	29	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2
32	29	35	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2
33	27	28	TRIN-I-TEE 5:7 B-RITE 70036/ZOMBA (11.98/17.98)	The Kiss	15
34	26	25	LIL WAYNE ● CASH [illegible]	500 Degreez	1
35	36	36	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2
36	34	30	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2
37	33	27	SOUNDTRACK ● UNIVERSAL 156259/UMRG (19.98 CD)	XXX	16
38	38	24	VARIOUS ARTISTS MURDER INC./DEF JAM 063033*/IDJMG (12.98/18.98)	Irv Gotti Presents The Inc	2
39	43	40	AALIYAH ▲² BLACKGROUND 10882* (12.98/18.98)	Aaliyah	2
40	35	37	LUDACRIS ▲² DISTURBING THA PEACE/DEF JAM SOUTH 588446*/IDJMG (12.98/19.98)	Word Of Mouf	1
41	41	32	KHIA FEATURING DSD DIRTY DOWN 75113/ARTEMIS (17.98 CD) [H]	Thug Misses	13
42	37	43	BIG TRAY DEEE EMPIRE MUSICWERKS 39040 (18.98 CD)	The General's List	21
43			AL JARREAU GRP 589777/VG (12.98/18.98)	All I Got	43
44	39	38	N.O.R.E. DEF JAM 586502*/IDJMG (12.98/18.98)	God's Favorite	3
45	40	—	BABY D BIG DOMP 1356 (18.98 CD) [H]	Lil' Chopper Toy	40
46	42	47	CAMOFLAUGE PURE PAIN 81967 (16.98 CD) [H]	Keepin It Real	39
47	76	76	PACESETTER — ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	4
48	47	50	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
49	32	39	KRS-ONE [illegible]	The Mix Tape	32
50	58	49	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	1
51	55	46	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
52	52	53	YING YANG TWINS COLLIPARK/IN THE PAINT 83751/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8
53	44	41	E-40 SICK WID [illegible]	The Ballaticus: Grit & Grind	5
54	49	52	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4
55	59	31	MACK 10 PRESENTS DA HOOD HOO BANGIN' 86995/C3 (16.98 CD)	Mack 10 Presents Da Hood	9
56	53	55	YOLANDA ADAMS ● ELEKTRA 62989/EEG (12.98/18.98)	Believe	7
57	68	78	INDIA.ARIE ▲ MOTOWN 013770*/UMRG [illegible]	Acoustic Soul	3
58	54	42	DO OR DIE RAP-A-LOT 82647/VIRGIN (12.98/17.98)	Back 2 The Game	25
59	61	57	BRANDY ▲ ATLANTIC 83403*/AG (12.98/18.98)	Full Moon	1
60	45	45	CALHOUNS EMPIRE MUSICWERKS 39046 (16.98 CD) [H]	Made In The Dirdy South	29
61	64	58	SIR CHARLES JONES MARDI GRAS 1080 (16.98/18.98) [H]	Love Machine	28
62	74	48	8BALL DRAPER 1112 (17.98 CD)	Lay It Down	30
63	66	64	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2
64	67	62	TWEET ● THE GOLD MIND/ELEKTRA 62748/EEG (12.98/18.98)	Southern Hummingbird	2
65	60	44	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	31
66	57	51	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43162/ZOMBA (11.98/17.98) [H]	Family Affair II: Live At Radio City Music Hall	37
67	97	91	MICHELLE WILLIAMS [illegible]	Heart To Yours	17
68	48	63	PROMATIC CONTRA 0305/KOCH (17.98 CD) [H]	Contra Music Presents: Promatic	48
69	46	60	SMILEZ & SOUTHSTAR ARTISTDIRECT 61030 (11.98/17.98) [H]	Crash The Party	24
70	85	83	ALICIA KEYS ▲³ J 20002 (12.98/18.98)	Songs In A Minor	1
71	92	69	MARY J. BLIGE ▲² MCA 112000* [illegible]	No More Drama (2002)	3
72	70	81	HAYSTAK IN THE PAINT 0344/KOCH (12.98/17.98) [H]	The Natural	31
73	84	80	RAPHAEL SAADIQ UNIVERSAL 010054*/UMRG (12.98/18.98)	Instant Vintage	6
74	56	—	RUN-DMC PROFILE 10807/ARISTA (13.98 CD)	Greatest Hits	56
75			50 CENT FULL CLIP 2003* (16.98 CD) [H]	Guess Who's Back?	54
76	77	68	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2
77	83	73	JA RULE ▲³ MURDER INC./DEF JAM 586437*/IDJMG (12.98/18.98)	Pain Is Love	1
78			DOTTIE PEOPLES ATLANTA INT'L 10279 (18.98/13.98)	Churchin' With Dottie	78
79	51	61	RL J 20012 (12.98/17.98)	RL:Ements	6
80			MR. LIF DEFINITEJUX 37* (16.98 CD) [H]	I Phantom	80
81	63	56	KAREN CLARK-SHEARD ELEKTRA 62765/EEG (17.98 CD)	2nd Chance	27
82	65	54	SOUNDTRACK CASH MONEY/UNIVERSAL 060999/UMRG (18.98 CD)	Undisputed	41
83	75	59	VARIOUS ARTISTS [illegible]	The N.W.A. Legacy Volume 2	54
84	50	70	KINGPIN SKINNY PIMP RAP HUSTLAZ 2420/TVT (17.98 CD) [H]	Still Pimpin And Hustlin	50
85	71	71	FOURPLAY BLUEBIRD 63016/RCA VICTOR (18.98 CD)	Heartfelt	39
86	86	67	JUICY J NORTH/NORTH 2003 (18.98/17.98)	Chronicles Of The Juice Man: Underground Album	17
87	81	74	PAUL WALL/CHAMILLIONAIRE PAID IN FULL 025 [illegible]	Get Ya Mind Correct	67
88	93	—	BRANDY MOSS-SCOTT HEAVENLY TUNES 2003 (17.98 CD)	Fresh	88
89	80	—	MACK 10 CASH MONEY/UNIVERSAL 060988*/UMRG (12.98/18.98)	Bang Or Ball	4
90	99	—	MYSTIKAL ● JIVE 41779*/ZOMBA (12.98/18.98)	Tarantula	4
91	79	100	VARIOUS ARTISTS FOREALAH JAMZ 7180 (9.98/15.98)	Forealah Jamz Vol. I	79
92	82	79	VARIOUS ARTISTS RAZOR & TIE 80053 (18.98 CD)	Monsta Jamz	32
93	90	89	VARIOUS ARTISTS SHANACHIE 5089 (17.98 CD)	Streetwize: Smooth Urban Jazz	89
94			DAZ DILLINGER OCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	15
95			DJ JAZZY JEFF BBE [illegible]	The Magnificent	73
96			AZ MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	5
97	62	90	PUBLIC ENEMY SLAM JAMZ/IN THE PAINT 0306/KOCH (12.98/17.98)	Revolverlution	16
98	73	72	WILL DOWNING GRP 589610/VG (18.98 CD)	(Sensual Journey)	11
99	88	85	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1
100			JAY-Z ▲² [illegible]	The Blueprint	1

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

LAST WEEK		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1	10 Weeks At Number 1	
1		2PAC ▲⁴ AMARU/ATHERTON/INTERSCOPE [illegible]	Greatest Hits	196
2		2PAC ▲⁴ [illegible]	All Eyez On Me	337
3		EMINEM ▲ [illegible]	The Marshall Mathers LP	83
7		THE NOTORIOUS B.I.G. ◆ [illegible]	Life After Death	252
8		BOB MARLEY AND THE WAILERS ◆ TUFF GONG/ISLAND 548868*/IDJMG (12.98/18.98)	Legend	307
4		MAKAVELI ▲⁴ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	223
6		DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) [H]	Live In London And More...	103
5		2PAC ▲ [illegible]	Me Against The World	317
10		THE NOTORIOUS B.I.G. ▲⁴ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	364
11		EMINEM ▲⁴ WEB/AFTERMATH 493287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	130
		THE LAST MR. BIGG [illegible]	Only If U Knew	17
9		BONE THUGS-N-HARMONY ▲⁴ [illegible]	E. 1999 Eternal	241
15		R. KELLY ▲ [illegible]	R.	92
14		DR. DRE ▲³ DEATH ROW 63000*/KOCH (12.98/17.98)	The Chronic	291
17		AL GREEN ▲ [illegible]	Greatest Hits	393
12		DR. DRE ▲⁴ AFTERMATH 493486*/INTERSCOPE (12.98/18.98)	Dr. Dre 2001	136
16		JUVENILE ▲⁴ CASH MONEY/UNIVERSAL 157162/UMRG (12.98/18.98)	400 Degreez	192
13		NELLY ▲⁴ FO REEL/UNIVERSAL 157747*/UMRG (12.98/18.98)	Country Grammar	117
—		NAS ▲ COLUMBIA 57894*/CRG (7.98 EQ/11.98)	Illmatic	55
22		JAY-Z ▲ [illegible]	Reasonable Doubt	250
—		MR. C THE SLIDE MAN UNIVERSAL 159007/UMRG (12.98/18.98) [H]	Cha-Cha Slide	48
—		MARY J. BLIGE ▲ [illegible]	What's The 411?	135
—		JILL SCOTT ▲ [illegible] [H]	Who Is Jill Scott? Words And Sounds Vol. 1	91
18		KEITH SWEAT ▲ [illegible]	Make It Last Forever	321
—		DMX ▲⁴ [illegible]	It's Dark And Hell Is Hot	182

● Albums with the greatest sales gains this week. Catalog albums are 2 year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: [illegible] Certification for net shipment of 100,000 units (Oro). ⁂ Certification of 200,000 units (Platino). ⁂ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



Words &Deeds™

by Rashaun Hall

THE NAAM INVASION: ArtistDirect act **NAAM Brigade** knows a little something about both disappointment and determination. The Philadelphia-based quartet of **Rambo**, **Eyse da SupaStar**, **Sonni Blak**, and **Meek Millz** have survived 10 years of industry ups and downs and the death of a group member to finally have its debut, *Early in the Game*, see the light of day.

"ArtistDirect is our third major deal, so at one time it was us and **the Roots** representing Philly—this was before **Eve**, **Beanie [Sigel]**, and **Freeway** started doing their thing on a big scale," Blak says of the group's history. "Back then we did a lot of local shows and local magazines, and we were at the head of the pack. We were coming to New York when they used to laugh at Philly rappers, so we got a chance to experience that era. We had to work toward building that respect, but then we always ran into trials and tribulations."



NAAM BRIGADE

Originally signed to A&M in 1993, the group—then known as **Task Force**—was dropped as a result of a merger. It was then reconfigured and renamed NAAM Brigade.

"In '98, we brought some new people in, which included the late **Q-DON** and Meek Millz," Blak says. "That's when we signed to Elektra. We completed the album, and we were getting ready to move forward, and that's when we went through the greatest tragedy of our lives—losing Q-DON. [The rapper was killed after being shot by a stray bullet.] After that, it was hard for us to get back on our feet right away, but we knew that he wouldn't want us to stop. Once that happened, Elektra backed off, so here we go again—back to square one.

"That pain turned into strength, and we hit the streets again," Blak adds. "We did two mix tapes—volume one was when [Q-DON] was alive, and volume two we had started while he was living. After his death we pushed pause but then decided to go back to it. That happened to be one of biggest mix tapes that we ever did—we killed the streets of Philly. We were selling so many tapes hand to hand on the corner that the cops thought we were selling drugs."

With street support swelling around it, NAAM Brigade decided to take its new material to the labels. "We kicked in a lot of doors—breaking all types of rules," Blak says with a laugh. "What did we have to lose? There was no fear. We were jumping on tables, we just left it all out. We got a crazy buzz. A lot of labels called us back more than once, but one difference between all those labels and ArtistDirect was that none of those other labels had one person who called the shots and said, 'I want to sign' without bringing in 15 other people to try and make a group decision."

With ArtistDirect CEO **Ted Field** in its corner, NAAM Brigade crafted *Early in the Game*. The group knew it had to bring its A-game to the table for this album.

"It's no joke in the studio," Rambo says of NAAM Brigade's recording sessions. "If you don't come with a hot verse, you're out of there. When we're in there, everyone has to come with their best or don't come at all. You might be mad, but you have to swallow it."

Released Sept. 24, the 14-track set includes the title track. Featuring Freeway, it serves as the first single. Other guests include **Sharli McQueen**, **Lil' Country**, and **Juvenile**.

ON THE WAY: Last issue, I previewed fourth-quarter releases from Columbia and Def Jam. This issue, we look at upcoming projects from a few other labels (see story, page 1).

Nov. 12 will be a big day for Elektra Records, with two major albums on the way. **Fabolous** follows up his highly successful *Ghetto Fabolous* debut with *Street Dreams*. Lead single "This Is My Party" is rolling out now, and I'm sure we can expect some more spelling . . . Also due that day, **Missy "Misdemeanor" Elliott** returns with her fourth studio set. The currently untitled album is already receiving attention, thanks to single "Work It."

Meanwhile, on the DVD side of things, Rhino Entertainment has a couple of titles that would make perfect stocking stuffers for any hip-hop fan. *Cydeways: The Best of the Pharcyde*, a video collection to complement the greatest-hits set of the same title, streeted Sept. 10. The Los Angeles-based entertainment company is also celebrating the 20th anniversary of the seminal hip-hop film *Wild Style* with its DVD release Oct. 22.

OCTOBER 5 2002 Billboard HOT R&B/HIP-HOP AIRPLAY

	LAST WEEK	TITLE / ARTIST / IMPRINT / PROMOTION LABEL		LAST WEEK	TITLE / ARTIST / IMPRINT / PROMOTION LABEL		LAST WEEK	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	Dilemma	26	26	If I Could Go!	50	51	Funny
2	2	Gangsta Lovin' / EVE FEAT. ALICIA KEYS / RUFF RYDERS/INTERSCOPE	27	36	Braid My Hair	51	—	Talkin' To Me
3	3	I Care 4 U	28	32	Why I Love You	52	64	Are We Cuttin'
4	4	Move B***h	29	22	Happy	53	61	The Streets
5	8	Luv U Better	30	28	Down 4 U	54	55	He Is
6	13	Work It	31	37	Oh Boy	55	66	Crush Tonight
7	6	Good Times	32	35	Love Of My Life (An Ode To Hip Hop)	56	—	Lose Yourself
8	5	Nothin'	33	48	React	57	63	Stole
9	10	Baby	34	30	Someone To Love You	58	69	Fabulous
10	7	Stingy	35	29	Grindin'	59	72	Tonight I'm Gonna Let Go
11	12	Hey Ma	36	33	In Da Wind	60	62	Relax Your Mind
12	14	Dontchange	37	34	Anything	61	45	Feel It Boy
13	11	Cleanin' Out My Closet	38	38	Still Fly	62	57	In The Morning
14	19	Gimme The Light	39	31	Why Don't We Fall In Love	63	73	More Than A Woman
15	17	Trade It All	40	42	Foolish	64	54	Don't Say No, Just Say Yes
16	15	halfcrazy	41	65	Multiply	65	49	Tainted
17	9	Hot In Herre	42	39	U Don't Have To Call	66	75	Rock The Party
18	18	Po' Folks	43	40	You Know That I Love You	67	56	One On One
19	16	I Need A Girl (Part Two)	44	43	Ching, Ching	68	69	Air Force Ones
20	20	Burnin' Up	45	41	Addictive	69	—	The Way We Ball
21	25	When The Last Time	46	47	Floetic	70	58	On My Block
22	21	Two Wrongs	47	44	Little Things	71	72	Like I Love You
23	24	Oh Yeah!	48	53	Wanksta	72	73	Step In The Name Of Love
24	23	Just A Friend 2002	49	46	Don't Mess With My Man	73	68	Connected For Life
25	27	One Man	50	52	By Myself	74	59	Put Me Down

● Records with the greatest impressions increase. © 2002 VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 138 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

OCTOBER 5 2002 Billboard HOT R&B/HIP-HOP SINGLES SALES

	LAST WEEK	TITLE / ARTIST / IMPRINT / PROMOTION LABEL		LAST WEEK	TITLE / ARTIST / IMPRINT / PROMOTION LABEL		LAST WEEK	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	Don't Mess With My Man	26	20	Day + Night	51	30	Tonight I'm Gonna Let Go
2	7	I Don't Really Know	27	15	Crew Deep	52	—	And So . . .
3	—	Heatseeker	28	32	Why Don't We Fall In Love	53	—	In Tha Ghetto
4	4	If You Only Knew	29	14	Slow Dance	54	43	I Need A Girl (Part Two)
5	2	Blue Jeans	30	25	Lights, Camera, Action!	55	69	Still Fly
6	3	Sex, Money, & Music	31	22	Move B***h	56	48	Way Of Life
7	5	Over The Years	32	19	Full Moon	57	66	It's The Weekend
8	12	Gimme The Light	33	39	Love Of My Life (An Ode To Hip Hop)	58	28	The Star Spangled Banner
9	6	Here And Now (Full Circle)	34	40	If I Could Go!	59	31	Mother
10	9	Give It To Me	35	27	Oh Yeah!	60	—	All Eyez On Me
11	16	Throw It Up	36	34	Just A Friend 2002 (Vinyl)	61	74	Gots Ta Be
12	8	When The Last Time	37	53	Are We Cuttin'	62	67	Pass The Courvoisier Part II
13	13	Me U Want	38	58	Big Poppa/Warning	63	—	Po' Folks
14	11	Grindin'	39	—	Get Into Something	64	—	Juicy/Unbelievable
15	—	Waitin' For The DJ	40	37	Who U Rollin Wit?	65	71	Incredible
16	55	Like I Love You	41	38	Put Me Down	66	57	U Don't Have To Call
17	29	Hey Ma	42	33	Rock The Party	67	—	Soweto
18	10	Two Wrongs	43	—	Radioactive	68	—	Love It
19	21	I'm Gonna Be Alright	44	—	Addictive	69	—	Breathin
20	36	Nothins Free	45	41	Guess Who's Back	70	52	Diary...
21	26	Kick'n Ass	46	45	One More Chance/Stay With Me	71	—	Blow Your Whistle
22	18	Nothin'	47	51	I Do (Wanna Get Close To You)	72	—	I Just Wanna Love U (Give It 2 Me)
23	24	Luv U Better	48	49	Whatchulookinat	73	50	Don't Mess With The Radio
24	35	In Da Wind	49	—	Hush Lil' Lady	74	—	Trial Time
25	17	Hot In Herre (Vinyl)	50	44	Brown Sugar (Extra Sweet)	75	54	Good To You

● Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

HOT R&B/HIP-HOP SINGLES & TRACKS

Nielsen Broadcast Data Systems

Nielsen SoundScan

LAST WEEK	2 WKS. AGO	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
		NUMBER 1 — 7 Weeks At Number 1		
1	1	**DILEMMA**	**Nelly Featuring Kelly Rowland**	1
2	2	**GANGSTA LOVIN'**	**Eve Featuring Alicia Keys**	2
3	5	**I CARE 4 U**	**Aaliyah**	3
4	3	**MOVE B***TH ○	**Ludacris Featuring Mystikal & Infamous 2.0**	3
8	13	**LUV U BETTER ○**	**LL Cool J**	5
		GREATEST GAINER / AIRPLAY		
13	22	**WORK IT**	**Missy "Misdemeanor" Elliott**	6
6	7	**GOOD TIMES**	**Styles**	6
5	4	**NOTHIN' ○**	**N.O.R.E.**	2
10	10	**BABY**	**Ashanti**	9
7	9	**STINGY**	**Ginuwine**	7
12	15	**HEY MA ○**	**Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya**	11
15	16	**DONTCHANGE**	**Musiq**	12
20	24	**GIMME THE LIGHT ○**	**Sean Paul**	13
14	14	**TRADE IT ALL**	**Fabolous Featuring P. Diddy & Jagged Edge**	14
11	11	**CLEANIN' OUT MY CLOSET**	**Eminem**	11
9	8	**HOT IN HERRE ○**	**Nelly**	1
17	12	**HALFCRAZY ○**	**Musiq**	2
18	23	**PO' FOLKS ○**	**Nappy Roots Featuring Anthony Hamilton**	18
16	8	**I NEED A GIRL (PART TWO) ○**	**P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri**	2
19	19	**BURNIN' UP**	**Faith Evans Featuring Missy "Misdemeanor" Elliott**	19
24	29	**WHEN THE LAST TIME ○**	**Clipse**	21
21	17	**TWO WRONGS ○**	**Wyclef Jean Featuring Claudette Ortiz**	11
23	20	**JUST A FRIEND 2002 ○**	**Mario**	4
25	28	**OH YEAH! ○**	**Big Tymers Featuring Tateeze, Boo & Gotti**	24
28	30	**ONE MAN**	**Tank**	25
26	32	**IF I COULD GO! ○**	**Angie Martinez Featuring Lil' Mo & Sacario**	26
36	47	**BRAID MY HAIR**	**Mario**	27
33	39	**WHY I LOVE YOU**	**B2K**	28
22	21	**HAPPY ○**	**Ashanti**	6
34	34	**LOVE OF MY LIFE (AN ODE TO HIP HOP) ○**	**Erykah Badu Featuring Common**	30
29	18	**DOWN 4 U**	**Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita**	3
37	35	**OH BOY ○**	**Cam'ron Featuring Juelz Santana**	1
27	26	**GRINDIN' ○**	**Clipse**	10
32	27	**SOMEONE TO LOVE YOU**	**Ruff Endz**	12
49	53	**REACT**	**Erick Sermon Featuring Redman**	35
41	45	**DON'T MESS WITH MY MAN ○**	**Nivea Featuring Brian & Brandon Casey**	36
31	31	**IN DA WIND ○**	**Trick Daddy Featuring Cee-Lo & Big Boi**	28
30	25	**WHY DON'T WE FALL IN LOVE ○**	**Amerie**	9
33	33	**STILL FLY ○**	**Big Tymers**	4
35	40	**ANYTHING**	**Jaheim Featuring Next**	6
43	38	**FOOLISH ○**	**Ashanti**	1
39	36	**U DON'T HAVE TO CALL ○**	**Usher**	2
66	76	**MULTIPLY**	**Xzibit**	43
44	48	**CHING, CHING**	**Ms. Jade Featuring Timbaland & Nelly Furtado**	44
45	57	**LITTLE THINGS ○**	**India.Arie**	45
40	37	**YOU KNOW THAT I LOVE YOU ○**	**Donell Jones**	16
47	61	**FLOETIC**	**Floetry**	47
42	43	**ADDICTIVE ○**	**Truth Hurts Featuring Rakim**	2
53	—	**WANKSTA**	**50 Cent**	49
52	60	**BY MYSELF**	**Ying Yang Twins Featuring Mr. Ball**	50
51	56	**FUNNY**	**Gerald Levert**	51
61	52	**ARE WE CUTTIN'**	**Pastor Troy Featuring Ms. Jade**	52
63	54	**THE STREETS ○**	**WC Featuring Nate Dogg**	53
		HOT SHOT DEBUT		
		TALKIN' TO ME	**Amerie**	54
55	63	**HE IS**	**Heather Headley**	55
68	58	**TONIGHT I'M GONNA LET GO ○**	**Sylvia Johnson Featuring Busta Rhymes, Rampage, Sham & Spliff Star**	56
67	—	**CRUSH TONIGHT**	**Fat Joe Featuring Ginuwine**	57
		LOSE YOURSELF	**Eminem**	58
65	—	**STOLE**	**Kelly Rowland**	59
60	64	**IN THE MORNING ○**	**Mary Mary**	54
71	—	**FABULOUS**	**Jaheim Featuring The Rayne**	61
62	62	**RELAX YOUR MIND ○**	**Boyz II Men Featuring Faith Evans**	52
46	41	**FEEL IT BOY**	**Beenie Man Featuring Janet**	31
75	—	**MORE THAN A WOMAN**	**Angie Stone & Joe**	64
48	42	**TAINTED ○**	**Slum Village Featuring Dwele**	31
54	55	**DON'T SAY NO, JUST SAY YES ○**	**Avant**	54
		GREATEST GAINER / SALES		
67	88	**LIKE I LOVE YOU**	**Justin Timberlake**	67
70	70	**ROCK THE PARTY ○**	**Benzino**	68
74	74	**THE WAY WE BALL**	**Lil' Flip**	69
59	51	**ONE ON ONE**	**Keith Sweat Featuring Lola Troy & Lade Bac**	44
		AIR FORCE ONES	**Nelly Featuring St. Lunatics**	71
57	46	**ON MY BLOCK ○**	**Scarface**	46
73	—	**I SHOULD BE...**	**Dru Hill**	73
80	—	**NOTHINS FREE ○**	**Oobie Featuring Lil Jon & The East Side Boyz**	74
56	49	**PUT ME DOWN ○**	**Donell Jones**	49
		STEP IN THE NAME OF LOVE	**R. Kelly**	76
69	59	**CONNECTED FOR LIFE ☆**	**Mack 10 Featuring Ice Cube, WC & Butch Cassidy**	59
78	78	**BABY DO THOSE THINGS**	**Dave Hollister**	78
72	77	**HE IS**	**Brandy**	72
87	73	**FOCUS**	**Joe Budden**	73
58	50	**I DO (WANNA GET CLOSE TO YOU) ○**	**3LW Featuring P. Diddy & Loon**	50
64	50	**WAY OF LIFE ○**	**Lil Wayne**	23
76	69	**THE TRUTH**	**Truth Hurts**	47
84	84	**I'M GONNA BE READY**	**Yolanda Adams**	74
85	86	**CREW DEEP ○**	**Skillz Featuring Missy "Misdemeanor" Elliott & Kaadi**	85
86	—	**GROWING PAINS (DO IT AGAIN) ○**	**Disturbing Tha Peace Featuring Ludacris, Scarface, Shawnna, Lil' Fate & Keee Bryce**	86
81	81	**ROCK IT**	**Master P Featuring Weebie & Krazy**	72
83	83	**CAN U HELP ME ○**	**Usher**	57
91	96	**SICK OF BEING LONELY ○**	**Field Mob**	89
82	67	**ALL EYEZ ON ME ○**	**Monica**	32
93	88	**KEEP LOVIN' YOU**	**Dave Hollister**	47
79	85	**HEAVEN I NEED A HUG**	**R. Kelly**	26
90	72	**THE PLEDGE**	**Irv Gotti Presents The Inc Featuring Ashanti & Caddillac Tah**	65
97	—	**SINGLE FOR THE REST OF MY LIFE ○**	**isyss**	94
94	75	**GET UP & GET IT**	**Bone Thugs-N-Harmony Featuring 3LW**	63
98	89	**REP YO CITY ○**	**E-40 Featuring Petey Pablo, Bun B, Eightball, Lil' Jon & The Eastside Boyz**	73
97		**BROWN SUGAR (EXTRA SWEET) ○**	**Mos Def Featuring Faith Evans**	95
		I DON'T REALLY KNOW ○	**Brandy Moss-Scott**	79
99	—	**GET WITH ME ○**	**3rd Storee Featuring Joe Budden**	99
95	79	**YOUNG & SEXY ○**	**Lyric Featuring Loon**	79

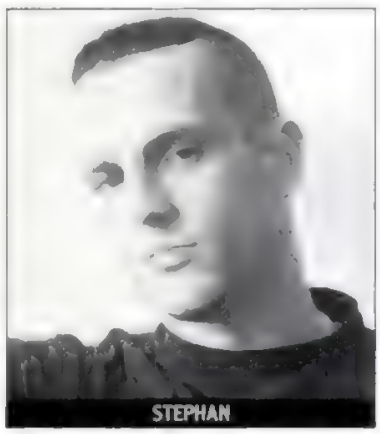
● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer Sales and Greatest Gainer Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. W Retail Launch. Indicates first full week that retail releases contributes to song's peak total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. D DVD Single available. CM CD Maxi-Single available. C Cassette Single available. V Vinyl Maxi-Single available. V Vinyl Single available. K Cassette Maxi-Single available. Catalog number is for ●. * Indicates ● unavailable, in which case, catalog number is for M, D, C, V, or K respectively, based on availability. ©2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved

Beat Box™



by Michael Paoletta

WELCOME TO THE FACTORY: Prior to creating his first underground club track—"Filthy Hetero," based around a snippet from **John Waters'** cult film *Female Trouble*—in the mid-'90s, DJ/producer **Tom Stephan** was more apt to be found listening to the industrial-strength sounds of bands like British trio **Nitzer Ebb**.



STEPHAN

Growing up outside Buffalo in upstate New York, the London-residing Stephan says he discovered house music by chance when a friend introduced him to New York's Sound Factory club in 1991.

"I couldn't believe what [DJ] **Junior Vasquez** was doing with the music," Stephan recalls. "He wasn't simply playing one track after the next. He was totally reconstructing the tracks on the spot. From that point on, I was forever converted to house music."

In the years since, Stephan has created progressive-leaning, tribal-infused house tracks using a handful of monikers: **Tracy & Sharon's** "Filthy Hetero" and **Superchumbo's** "Get This" and "The Revolution" are standouts. In fact, it's the latter recording alias that has become Stephan's primary alter ego. As Superchumbo (Portuguese for "super-leaded petrol"), Stephan has remixed for **Darude** ("Sandstorm"), **Missy "Misdemeanor" Elliott** ("Get Ur Freak On"), **Kylie Minogue** ("Can't Get You out of My Head"), **Basement Jaxx** ("Get Me Off"), **Yoko Ono** ("Kiss Kiss Kiss"), and **Danny Tenaglia** ("Headhunter"), among others. He also produced **Kevin Aviance's** cover of Nitzer Ebb's "Join in the Chant."

On Sept. 24, Twisted/the Right Stuff issued Superchumbo's first beat-mixed compilation, *Get the Lead Out!—Irresistible Remixes and Lead-Heavy Beats by Tom Stephan*, which strings together 14 of Stephan's club remixes and original productions. (An alternate version, *Leadhead—The Sound of Superchumbo*, with a different track listing and cover art, will be released Oct. 21 by Twisted/Loaded in the U.K.)

Highlights include "Sonido" by **Plastic Surge** (aka Stephan and DJ **Miguel Pellitero**), "Dance" by **Nipple** (aka Stephan and engineer **Pete Gleadall**), and the new Superchumbo single, "Irresistible" (featuring **Victoria Wilson-James**), streeting Oct. 22.

"Before 'The Revolution,' people really weren't paying much attention to me, and now they are," explains Stephan, who is managed by **Mitch Clark** of Sanctuary Artist Management in London. "The one thing I knew was that I wanted 'Irresistible' to sound nothing like 'The Revolution.' While I'm still on the same musical path, I believe 'Irresistible' is a bit less underground. Sometimes, you have to give the people what they don't yet know they need."

STAR PEOPLE: Expect DJ/producer **Peter Rauhofer's** Star 69 imprint to keep a hectic release schedule between now and the end of the year. On Oct. 22, the label, in conjunction with Mind Train Records, will issue the **Orange Factory** and Rauhofer remixes of **Yoko Ono's** "Yangyang."

In November, the label will release *This Is Star 69, Vol. 2*, beat-mixed by **JRNY** (aka **Jose Reyes**); **Friburn & Urik** mixes of **E-N Featuring Ceevox's** "Don't Leave Me This Way"; **Size Queen's** "I Am Ready," which samples **B Beat Girls'** "For the Same Man"; **DJ Disciple & Cyn Camacho's** "Fantasy Reality"; and, in a special arrangement with MCA, **Murk** and Rauhofer remixes of "Rise Up" by **Funky Green Dogs**.

SUMMIT TIME: With the arrival of this issue, card-carrying members of the global club community will be converging in New York for the ninth annual Billboard Dance Music Summit. In addition to visiting the summit's daily panels and official nightly artist/DJ showcases, summit attendees should consider attending the inaugural UndagroundArchives.com Choice Awards.

Taking place Oct. 3 from 6:30-10 p.m. at the Opaline nightclub in the East Village, the event is free to summit badgeholders ($5 for their guests). Twenty-four awards, voted on by Web site visitors, will be handed out in several categories, including best club, best indie label, and best DJ.

Created to promote and identify the best in New York-based soulful dance music, undagroundarchives.com explores the industry via interviews, news items, exclusive mixes, event calendars, and photos. Definitely a site worth investigating.

Debut Metro Area CD Arrives

BY MAGGIE STEIN

NEW YORK—Morgan Geist and Darshan Jesrani of New York-based production outfit Metro Area know the value of hype. After releasing a string of wildly popular 12-inch singles, many in the dance-music community accused the duo of generating buzz by putting out a limited quantity of records without re-pressing them.

When questioned about this practice, Geist—who helms the independent label Environ Records (home to Metro Area releases)—explains it thus: "I think about the fact that I make these things that aren't going to biodegrade for a million years. I don't think I should waste the plastic."

Today, the eco-conscious and eco-friendly producer/label head is anticipating the Oct. 29 release of Metro Area's eponymous, debut full-length. In fact, Geist is figuring out how to properly market, distribute, and promote the innovative dance CD.

"You have to send out tons of promotional copies, and it costs a lot to do that," Geist notes. "I've operated Environ on a shoestring budget for so long."

Challenging, indeed, but Geist and Jesrani find solace knowing that this set wholly reflects them. In other words, they weren't swayed by outside forces to create something that is not them. *Metro Area* spotlights previously released tracks and new productions—all with the duo's signature disco bent.

Although this CD will introduce some people to an entirely fresh sound, Geist and Jesrani agree that their music has many points of entry for those who don't regularly visit nightclubs.

"Dance music has rhythm, which means you can move to it," Jesrani explains. "The jazzy sounds are a point of entry for older people who like that sound. We also use live instruments, which people can relate to."

Juilliard School-trained musician Mike Kelley is responsible for the warm strings heard on the set. "Mike could have become one of those classical musician robots, but he was really excited about working with us and doing something different," Geist says. (Environ has plans to release Kelley's own project, Kelley Polar Quartet, in the near future.)



METRO AREA

Both Geist and Jesrani know it is the use of live musicians that injects their music with a decidedly organic sound. In addition to Kelley, the disc features Dei Lewison, Dee Silk, Ana Dane, and James Duncan, among others. Such players add layers and layers of depth to Metro Area's songs, all of which are written/produced by Geist and Jesrani and published by Hydroelectric Music, ASCAP.

Since its first single, "Atmosphrique," Metro Area's music has been heralded as the new cutting-edge sound in numerous international consumer dance-music magazines—which, Geist says, is Environ's main marketing tool besides DJs. Speaking of the DJ department, Metro Area tracks like "The Art of Hot" and "Caught Up" have been embraced by a diverse collection of turntablists, including King Britt, Ron Trent, Derrick Carter, and DJ Spinna.

Shawn Schwartz, owner of Brooklyn, N.Y.-based record store/lounge Halcyon, is looking forward to the release of the duo's album. "The four singles they have released are some of the most sought-after underground records of the past few years," he offers. "This disc will definitely capture new ears, both among retro-inspired kids and the older crowd more geared toward house and techno."

Jesrani and Geist originally bonded over a love of classic R&B, deep house, and slick techno sounds from Detroit and Chicago. Three years ago, the two began working together in Jesrani's lower Manhattan loft. Since then, Metro Area has developed a trademark sound that culls elements from the above-mentioned musical genres.

But prior to meeting in New York, Geist had founded Environ while still a college student in rural Ohio. He found an ally in Kent, Ohio-based Dan Curtin, who was producing and releasing tracks on his own label, Metamorphic Records.

"Dan exposed me to techno. He really inspired me to start my own label," Geist acknowledges. "I wanted to be able to release all the music I really liked. I didn't want to have to ditch something because it wasn't dancefloor-oriented enough."

Today, the self-managed Metro Area works its turntable skills in clubs and at parties around the globe. At the same time, the duo is working on creating a unique party vibe in its own backyard. Recently—and in addition to the duo's monthly gig at the APT lounge—Geist and Jesrani treated New Yorkers to a feisty DJ set at P.S. 1, a museum in Queens, N.Y.

Alex Koch of Backroom Entertainment in Frankfurt handles the act's bookings for Europe, while Caroline Hoste of Brooklyn-based Music 2 Productions handles the U.S. market.

The Beat Box Hot Plate

• **Edition Terranova**, *Hitchhiking Nonstop With No Particular Destination* (K7 Records album). Mixing dancehall, punk, and nü-electro, Berlin-based Edition Terranova continues to explore a variety of sonic sensations on this, its sophomore full-length. Helping out in the vocal department are, among others, **Stereo MC's** collaborator **Cath Coffey** (covers of **Shuggie Otis'** "Out of My Head" and **Bob Marley's** "Running Away") and ex-**Slits** member **Ariane** ("Mongril").

• **Behrouz & MV (Envy)**, *In House We Trust 2* (Yoshitoshi Recordings album). With two discs—one mixed by San Francisco-based DJ/producer Behrouz, the other by Canadian DJ/producer MV (Envy)—the second volume in this series maintains the high standard of its predecessor. Choice cuts include **Luke Fair's** remix of **Kings of Tomorrow's** "I Want You (For Myself)," **Rob Rives'** remix of **Humate's** "Choose Life," **Narcotic Thrust's** chart-topping "Safe From Harm," and **Morel's** "Funny Car" as reconstructed by **Hydrogen Rockers** (aka **Dirty Vegas**).

• **Cassius**, "The Sound of Violence" (Astralwerks single). This, the second single culled from Cassius' brand-new full-length, *Au Rêve*, is poised to fare much better on dancefloors than its sorely overlooked predecessor, "I'm a Woman." Handling vocal duties is **Steve Edwards**, who delivers a mantra-like hook ("Feel like I wanna be/Inside of you/When the sun goes down") that will surely have all of clubland singing along. **David Guetta**, **Audio Bullys**, **Tiefschwartz**, **Cosmo Vitelli**, and **Narcotic Thrust** provide remixes.

• **Various artists**, *Abstract Afro Lounge IV* (King Street Sounds album). Love to hear percussion? So do the contributors to this late-night, tribal-infused workout. New York duo **Mateo & Matos** offers the moody "Congo Deep," while **Peven Everett** delivers the soulful "I Can't Believe I Loved Her." **Frederic Galliano's** "Bien Sofe' De'!," with its electronic atmospherics, is a tad techier than the tracks surrounding it.

MICHAEL PAOLETTA

Billboard HOT DANCE MUSIC

Club Play

LAST WEEK	2 WKS. AGO		TITLE / IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1	1 Week At Number 1
1	2	5	EMPIRES (REMIXES) J 21227	Lamya
2	3	6	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES) ARISTA 15181	Whitney Houston
3	5	10	ADDICTED TO BASS MTA 27754/V2	Puretone
4	7	12	I DON'T WANT YOU (WIDE LIFE & DEZROK MIXES) NERVOUS 20517	Wide Life
5	11	19	ALL THE THINGS SHE SAID (REMIXES) INTERSCOPE PROMO	T.A.T.U.
6	1	2	I NEVER KNEW LOGIC 99008	Gloria Gaynor
7	9	16	WALKING ON FIRE NETTWERK 33160	Evolution Featuring Jayn Hanna
8	4	4	INSANE GROOVILICIOUS 283 STRICTLY RHYTHM	Dark Monks Featuring Mim
9	16	26	GOTTA GET THRU THIS (THE PASSENGERZ, STELLA BROWNE, & CITIZEN S. MIXES) ISLAND 57876/IDJMG	Daniel Bedingfield
10	6	1	SAFE FROM HARM YOSHITOSHI 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
11	13	17	OPEN UP YOUR MIND PROVOCATIVE 77715/CAPITOL	Eyes Cream
12	19	29	TWO MONTHS OFF JBO 27764/V2	Underworld
13	18	23	DIVINE PALM 7072	Supreme Beings Of Leisure
14	15	21	SLEEP NETTWERK 33146	Conjure One
15	12	8	YOU GOTTA BELIEVE (REMIXES) TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
16	23	31	HOW MANY EMERGE 30008/CENTAUR	Taylor Dayne
17	8	3	LET YOUR WILL BE DONE (REMIXES) IT'S TIME CHILD/UNIVERSAL PROMO/UMRG	Ann Nesby Featuring Ricky Dillard & New G
18	10	7	SHOW ME STAA 00 1220	Suzanne Palmer
19	24	27	EXTREME WAYS V2 01204	Moby
20	27	30	LOVE STORY XL IMPORT/BEGGARS GROUP	Layo & Bushwacka!
21	17	11	ALIVE (THUNDERPUSS REMIX) EPIC 79759	Jennifer Lopez
22	29	39	OTHERWISE CHINA/SIRE PROMO/REPRISE	Morcheeba
23	14	9	IN THE UNDERGROUND GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
24	21	15	WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES) MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce
25	30	34	GENEDEFEKT RELIEF 72013/CAJUAL	Green Velvet
26	32	38	HE THINK I DON'T KNOW (HQ2 CLUB MIX) MCA ALBUM CUT	Mary J. Blige
27	20	20	KISS KISS KISS (THE SUPERCHUMBO MIX) MINDTRAIN 002	Ono
28	31	32	SHINY DISCO BALLS SUBUSA 003/SUBLIMINAL	Who Da Funk Featuring Jessica Eve
29	33	37	DAY DREAM (LOOKING FOR DANGER) JELLYBEAN 2047	M'Black
			POWER PICK	
30	40	—	SERVE THE EGO (REMIXES) ATLANTIC PROMO	Jewel
31	34	45	SEARCH'N 24/7 24/7/ARTEMIS	Nicole J. McCloud
32	37	44	MOTHER SERIOUS [illegible]/MCA	M-Factor
33	25	18	I'M A WOMAN ASTRALWERKS 38831	Cassius And Jocelyn Brown
34	36	41	OBJECTION (TANGO) EPIC PROMO	Shakira
35	44	—	NO ONE'S GONNA CHANGE YOU GROOVILICIOUS 282/STRICTLY RHYTHM	Reina
36	39	49	ENDANGERED SPECIES SAINT GEORGE IMPORT/SONY	Deep Forest
37	42	48	ALL TO YOU (STONEBRIDGE REMIXES) UNIVERSAL IMPORT	Seiko
			HOT SHOT DEBUT	
38			INSATIABLE SONDOS 024	Thick Dick Featuring Latanza Waters
39	49	—	SUPER WOMAN KING STREET 1148	GTS Featuring Karyn White
40	47	—	DESIRE MOONSHINE [illegible]	GusGus
41	26	14	TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES) NERVOUS 20518	Kim English
42	28	22	FREE YOUR MIND STAA [illegible] 12401	Celeda
43	22	13	A DIFFERENT KIND OF LOVE SONG WARNER BROS. 42455	Cher
44	41	42	FIRST KISS (PRIMER BESO) ZOOM 84084/SONY DISCOS	Nayer
45			ORIGINAL SIN (JUNIOR VASQUEZ REMIX) ROCKET/UNIVERSAL PROMO/UMRG	Elton John
46	35	25	SICK (REMIXES) TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps
47			STEVE MCQUEEN (REMIXES) A&M PROMO/INTERSCOPE	Sheryl Crow
48	46	46	TAKE ME WHERE YOU ARE 24/7 24[illegible]/ARTEMIS	Fiori
49	38	24	DON'T SAY GOODBYE (REMIXES) UNIVERSAL 011123/UMRG	Paulina Rubio
50	43	28	BOOMERANG [illegible]	Cirrus

Maxi-Singles Sales

Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

LAST WEEK	2 WKS. AGO		TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1	6 Weeks At Number 1
1	1	1	ALIVE (THUNDERPUSS REMIX) EPIC 79759	Jennifer Lopez
4	4	3	A DIFFERENT KIND OF LOVE SONG WARNER BROS. 42455/WRN	Cher
3	3	4	FULL MOON (DANCE MIXES) ATLANTIC 85320/AG	Brandy
2	2	2	HEAVEN ROBBINS 72057	DJ Sammy & Yanou Featuring Do
5	7	5	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES) COLUMBIA 79751/CRG	Marc Anthony
6	5	7	SONG FOR THE LONELY WARNER BROS. 42422	Cher
7	10	10	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES) RISE/COLUMBIA 79774/CRG	Amerie
8	6	6	U DON'T HAVE TO CALL (REMIXES) ARISTA 15125	Usher
9	12	12	RAPTURE (TASTES SO SWEET) UNIVERSAL 015672/UMRG	Iio
10	8	8	THE NEED TO BE NAKED TOMMY BOY 2366	Amber
11	9	9	DON'T LET ME GET ME (REMIXES) ARISTA 15117	Pink
	11	15	THANK YOU (DEEP DISH REMIX) ARISTA 13888	Dido
13	13	11	MADAME HOLLYWOOD (REMIXES) EMPEROR NORTON 70820	Felix Da Housecat
14			I DON'T WANT YOU NERVOUS 20517	Wide Life
	16	18	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES) ARISTA 15181	Whitney Houston
15	14	13	I NEVER KNEW LOGIC 99008	Gloria Gaynor
16	18	14	ADDICTED TO BASS MTA 27754/V2	Puretone
	17	19	BY YOUR SIDE (REMIXES) EPIC 79544	Sade
19			YOU CAN'T GO HOME AGAIN! MCA 582896	DJ Shadow
	15	16	BABY'S GOT A TEMPER XL/MUTE/MAVERICK/REPRISE 42456/WARNER BROS	Prodigy
21			LIKE A PRAYER RADIKAL 98125	Mad'house
22	22	17	DAYS GO BY CREDENCE 77713/CAPITOL	Dirty Vegas
23			GOTTA GET THRU THIS ISLAND 57887/IDJMG	Daniel Bedingfield
24	24	—	BURN FOR YOU GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
25	25	25	YOU MAKE ME SICK (HQ2 REMIXES) LAFACE 24928/ARISTA	Pink

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: CD Maxi-Single available; Vinyl Maxi-Single available; Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
I'LL BE HERE Automagic INFINITY	EMPIRES (REMIXES) Lamya
DARK BEAT Ralph Falcon & Oscar G TWISTED	DID I DREAM Lost Witness RADIKAL
DANCE TO THE MUSIC Laszlo Panaflex STAR 04	WITHOUT YOU Mary Griffin CURB
MASTER BLASTER (JAMMIN') Darrell Labrado MONEYMOOD	REACH (REMIX) Lil' Mo' Yin Yang STRICTLY RHYTHM
EVIL MOOGAFOOGA Spacefunk MFA	DADDY DJ Daddy DJ RADIKAL

Breakouts: Titles with future chart potential based on club play or sales reported this week. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1	2 Weeks At Number 1
1		DJ SAMMY	Heaven
2		DIRTY VEGAS ●	Dirty Vegas
4		THE HAPPY BOYS [M]	Trance Party (Volume Two)
3		MOBY ●	18
7		OAKENFOLD	Bunkka
5		SOUNDTRACK	Blade 2
		LADYTRON [M]	Light & Magic
6		MARY J. BLIGE	Dance For Me
8		VARIOUS ARTISTS	This Is Ultimate Dance!
9		SUPREME BEINGS OF LEISURE [M]	Divine Operating System
10		SASHA [M]	airdrawndagger
11		THE RIDDLER [M]	Dance Mix NYC — Vol. 2
		DISCO BISCUITS	Semer Boombox
13		AMBER [M]	Naked
15		LOUIE DEVITO	Louie DeVito's [trance sessions]
12		DJ ENCORE [M]	DJ Encore Presents: Ultra Dance 02
17		LOUIE DEVITO	Louie DeVito's Dance Factory
16		DJ SHADOW	The Private Press
19		VARIOUS ARTISTS	Verve//Remixed
18		THE CRYSTAL METHOD	Community Service
14		BT	10 Years In The Life
22		DJ ESCAPE	Party Time 2003 Part One
20		NIGHTMARES ON WAX	Mind Elevation
		THE HAPPY BOYS	Mix Show 2
		VARIOUS ARTISTS	Pulse

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



Dance & Electronic Music

The Billboard Spotlight

BY JILL KIPNIS

This year's Billboard Dance Music Summit, taking place Sept. 30–Oct. 2 at the New York Marriott Marquis, will stress the importance of dance's crossover appeal and the necessity of sharing business ideas on a global basis. Over the course of three days, attendees will learn about the latest in dance-music promotion, publicity and publishing, and hear about current musical trends at panel discussions, performances and several private meetings.

The conference, which is subtitled *Crossing Over… This Business of Dance and Electronic Music*, has been consciously expanded to have a more international feel, says Billboard dance editor Michael Paoletta. "We want to learn from people in Europe, and we want them to learn from us," he says. "We're also giving industry executives a chance to sit together at a closed-door meeting the first day of the Summit to discuss the reality of what is going on. We hope they will really discuss the business at hand and say things they might not say in front of a roomful of attendees."

The conference's first day will also include a private meeting of DJ record pools, which will later be opened up to all Summit participants. Panels on day two will include "Dance/Electronic Music 101: Basic Business Set-Up," which will discuss the ins and outs of operating an independent label. Panelists include Cory Robbins of Robbins Entertainment, known for the DJ Sammy record "Heaven," and Warren Schatz of Tommy Boy Records, who has worked with such artists as Vicki Sue Robinson and Evelyn "Champagne" King. At the "Crossing Over: The Sharing of Ideas" panel, U.S. executives, including the Beggars Group's Lesley Bleakley and Moonshine Music's Steve Levy and U.K. representatives Eddie Gordon of Neo Records and Damian Harris of Skint Records, will discuss worldwide business issues. The day will also include "Diva Worship," a panel about the importance of singers in dance music that will feature Yoko Ono, Jody Watley and Candi Staton. The "Promotion and Publicity" discussion will include comments by Liz Rosenberg, the Warner Bros. rep for mega artists including Madonna, Cher and Bette Midler.



The "Heard It All Before" panel on day three, which will discuss dance music's future on radio, will have representatives from Virgin Records, Maverick Records, XM Satellite, Music Choice and a variety of radio stations. A publishing discussion will feature executives from such companies as ASCAP, Bug Music, Cherry Lane and BMI Europe. Additionally, "The Pioneers of Dance/Electronic Music—The Remix" will feature industry veterans such as Tom Moulton (who invented remixing in the early 1970s), Vincent Montana Jr. (of the Salsoul Orchestra), James Mtume (who worked with Miles Davis, Phyllis Hyman and Stephanie Mills) and Eddie O'Loughlin (founder of Next Plateau Records). A panel called "Nü-Electro: Hype or Reality?" (Billboard, July 27) will focus on this new sound and its potential to go mainstream.

INSIDE:
Radio • Gear • Mideast Beat

The Summit's slate of events will also include a variety of evening celebrations. The opening-night party, to take place at Club Shelter and celebrating the 10th anniversary of Kurosh Nasseri's Nasseri Music Business Solutions, will feature live performances by Morel and Iio, as well as DJ sets from Carl Craig, Saeed & Palash, John Selway and Christian Smith. The Nü-Electro Party on Oct. 1 at the Centro-Fly club will include performances by DJs Larry Tee and Tommie Sunshine, as well as acts W.I.T., Mount Sims and Avenue D. Jody Watley, Alcazar and Tammi Wright will take part in the event's closing-night party. ■

Dancing On Air: Radio Jumps In

More stations are embracing the format or leaning toward it——and they're finding their music from a variety of sources.

BY PATRICK McGOWAN

Large markets like New York, Chicago, Boston and Seattle have always been able to maintain a healthy dance-music radio station. Now, new dance-music stations are starting to crop up in cities like Denver, Phoenix, Austin and San Francisco. Such stations were among the first in the country to play Kylie Minogue's "Can't Get You Out of My Head" and "Love at First Sight," "Gotta Get Through This" by Daniel Bedingfield and "Heaven" by DJ Sammy & Yanou Featuring Do—all of which have become staples at mainstream top-40 radio. With more new dance-leaning or dance-based stations emerging in the U.S. marketplace and a larger percentage of import dance tracks hitting as well, things are heating up.

Since the marketing and promotion of dance records is less aggressive than that for typical pop records, dance-radio program directors tend to spend more time seeking out new music on their own. Most of the PDs surveyed admit that most new music is discovered via European charts, online stations (like London's Capital FM and KISS FM), syndicated programs and music downloads.

Import releases make up the bulk of these dance-station playlists. Steve Bartel, PD of WPYO Orlando, says his station's playlist is an "80/20 split of import to domestic releases." Since these records are usually discovered months before their artists are signed to domestic labels, downloading from the Internet is an important tool for obtaining new music for airplay.

Phil Michaels, PD of WPYM Miami, also plays many imports. "I play a lot [of imports] that usually get signed domestically, which is a great feeling," he says.

Chris Shebel, PD of WKIE Chicago, recognizes that U.S. labels are beginning to pay more attention to the number of new dance stations. Because of this, he says the labels are "picking up import songs quicker."

PRE-LABEL INTEREST

Many programmers, like Jon McDaniel of KNHC Seattle, rely on *Global Groovz*—a weekly syndicated show that breaks new dance titles from around the world—for discovering new music. In fact, he says he ends up airing a good portion of the same tracks on his station. *Global Groovz* was created by WQSX Boston's Jerry McKenna and media consultant Jack Cyphers last year. While on frequent trips to Europe, Cyphers noticed the large number of dance-based titles, most of which would work in the American marketplace. *Global Groovz* has spotlighted tracks by Kylie Minogue, Daniel Bedingfield, X-Press 2 and Sophie Ellis Bextor—"all before labels took interest," McKenna notes.

With this globalization of dance music, which brings with it a plethora of new tracks and artists, radio stations face tough decisions in deciding how to split airtime between domestic and import tracks. Because of some regional differences in their audiences' musical tastes, most dance stations program according to the lifestyles and music scenes in their respective areas. Programmers also rely on networking with other PDs to measure regional hits against national hits.



80/20 split: WPYO's Bartel



Import player: WPYM's Michaels



Seeks pop cred: WKIE's Shebel

While some of these radio stations are 100% dance, others blend a mix of current pop, R&B & hip-hop, Latin and other European pop hits. All programmers interviewed for this article agreed that mainstream dance songs are better received than more electronic or experimental sounds. "It has to have that mainstream sound, as well as a hook and a melody," Michaels offers. "It can't sound like a song from Pluto, if you know what I mean."

For McKenna, "good songs with solid production and lyrics" work well. And songs like Dirty Vegas' "Days Go By" and Iio's "Rapture (Tastes So Sweet)" have successfully crossed over from dance stations to top-40. Bartel notes a current "boom" in product, citing artists like Ian Van Dahl, Sylver, Deedee and Lasgo. Furthermore, he says, newer acts like Daniel Bedingfield and Kosheen are quickly becoming core artists on these stations, along with such established dance artists as Madonna, Jennifer Lopez, Kylie Minogue, Cher and Amber. Whether they're spinning trance, freestyle, breakbeats or even disco, it's clear that each of these dance stations has a unique sound and group of core artists to call its own.

ONE SONG AWAY

With so many variations and textures of dance music currently available, PDs have to consider many elements in balancing a station's playlist. For someone like WKIE's Shebel, this means using "strong pop songs by artists with credibility."

At KCJZ San Antonio, PD Doug Bennett says, "It's important to find the recognizable, mainstream records that provide the format with familiarity but don't dilute the perceived edginess of the dance format." His station uses English music by core Latin artists as balance records. "I use the Shakiras and Thalias to balance the Darudes and Sylvers," he says.

R&B and hip-hop is used, but not quite as aggressively as the dance titles, notes Bartel, adding, "We will wait a little longer than most 'traditional' rhythmic stations." WPYO Orlando considers hit records by Ashanti, Ja Rule and Nelly as dance music. "We are never a song away from a dance record," WPYO music director Jill Strada states. "We pay attention to the rhythmic chart, and we test urban music in call-out." On a sample hour of WPYO, listeners could hear Robert Miles' "Children," Cam'ron's "Oh Boy," and PPK's "Resurrection."

McKenna wholly understands such a programming philosophy. "As far as currents go, it isn't only about dance," he says. "We play anything rhythmic-based that appeals to our demo. That means everything from Ashanti and Ja Rule to Marc Anthony and No Doubt."

According to McDaniel, using pop records from Europe balances out the domestic dance music on his station. He points to international artists like Blue, Atomic Kitten, A-1 and Rhianna. "They sound right at home on our station and do a great job of adding texture to the sound," he notes.

Continued on page 36

106.7 JAMZ
energy 92
South Florida's PARTY 93.1 Pure Dance Channel
95.3 PARTY Orlando
Star 93.7 The Rhythm of Boston

Copyrighted material

Ultra.Trance:1

Your Favorite
Pumping
Trance Anthems
Featuring

Sasha
DJ Tiesto
4 Strings
Sinead O'Connor
Trance Allstars
Underworld

Double CD available for $21.98.
Album in stores October 1st.

In the US, order from your Caroline Distribution sales force: New York office: 212.886.7500 / California office: 323.468.8626
In Canada, order now from your local EMI Canada sales representative.

ultrarecords.com



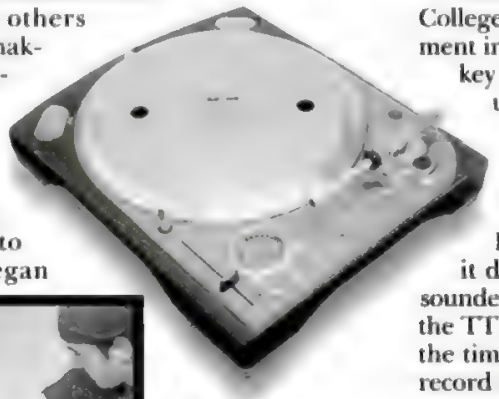
Great Gear!

The pro-audio industry and "traditional" musicians once viewed DJs with suspicion. But, after longtime jocks like Dr. Dre and Fatboy Slim became hitmakers, the DJs' stock rose exponentially in the eyes of hard- and software manufacturers. Companies that previously only paid lip service to "record spinners" soon threw themselves into a market where the DJ became a very attractive customer. What's new . . . BY JIM TREMAYNE

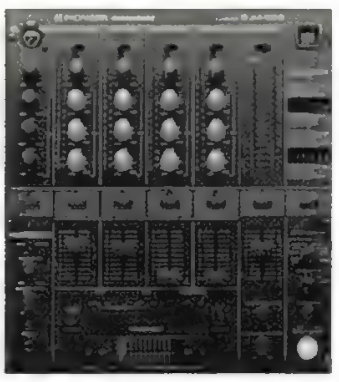
The DJ industry has traveled eons from the disco era—a time when the introduction of pitch control on a turntable was considered earth-shattering news. No longer viewed as members of a nascent market, DJs of the new millennium are blessed with a near embarrassment of technological riches—from CD players with "touch-sensitive" jog dials to laptop-friendly music-production systems to more digital effects than taste should really allow.

Within the professional audio industry and its insular cadre of "traditional" musicians, DJs have always been viewed with suspicion, if not outright derision. But, after longtime jocks like Dr. Dre, the Chemical Brothers, Fatboy Slim and others became bona fide hitmakers in the early and mid-'90s, the DJ's stock rose exponentially in the eyes of gear manufacturers. Even companies that previously only paid lip service to "record spinners" began hurling themselves into a market where the DJ soon became considered a very attractive customer. The technological advances have been flowing with speed ever since.


Mbox


TTX1 (top) and DJM 500


Final Scratch



What are some of the industry's hotter new items? Which ones do users consider revolutionary? Let us count the ways.

Numark's TTX1.

One of the better-known names in the DJ industry, N. Kingstown, R.I.–based Numark Industries has earned plenty of notice with the recent release of its feature-packed TTX1 turntable. Somewhat modeled as a Technics-1200-on-steroids, the TTX1 gives the DJ more user-friendly features than any other turntable currently on the market and is adaptable for whatever application is needed. Vinylists will notice that the TTX1's platter benefits from a higher torque (rotation force) than the industry-standard Technics model. Additionally, the unit's physical design is interchangeable. Its pitch fader (capable of plus/minus 50% pitch range) and button cartridges (for RPM, etc.) can pop out to be rearranged in vertical or horizontal configurations, according to the user's preference. Plus, the unit comes equipped with straight and S-shaped tonearms.

Other features include S/PDIF digital outputs, detachable power and audio connections, on-board BPM counter and a key-lock function that allows the user to maintain any key on a song while adjusting tempo. Additionally, instant reverse control and continuously adjustable platter start and brake times allow DJs a variety of turntable- effect options.

Professor Stephen Webber of the Boston-based Berklee College of Music has employed the TTX1 as an instrument in various projects. "The fact that you can lock the key of the vinyl record you are playing and then speed up or slow down the tempo up to 50% is absolutely revolutionary," he says. "I recently played on a session for a film composer. I was flying in beats over a song to beef it up groove-wise. She loved the tone of the drums on one particular loop that I had, but the loop was way too fast. When I slowed it down enough to sync with the tune, the drums sounded totally different—all flabby and way too low. With the TTX1, I was able to use the key-lock feature to keep the timbre of the drum kit the same, while slowing the record down about 30%."

Pioneer's CDJ-1000.

By now, most DJs are aware of the CDJ-1000, which Long Beach, Calif.–based Pioneer Electronics debuted in 2001. But its impact on the DJ market bears some repeating. There was a time—the early 1990s, to be exact—when the CD was viewed as anathema to the old-school club DJ. And to the scratch jock? Not even a conversation.

The fact that early CD players from Numark, Denon and others lacked a tactile component was an initial factor in the CD's relative absence in clubland. However, when CD-burning became easier and cheaper—and remixer/producer/DJs realized they could spin their new creations without having to wait for an acetate—top global DJs started to warm to the format.

Move forward a few years, and we've entered the age of the "digital turntable," a unit that offers analog features like scratching, cueing and more in a digital environment. In 2000, Los Angeles–based American Audio beat everyone to market with its Pro Scratch 1 unit, but Pioneer seemed to create a more sustained splash with its CDJ-1000, despite its steeper price and larger size.

"It's the player that revived the tabletop CD market," says Randy White, DJ buyer for Annandale, Va.–based Washington Music Center. "It's revolutionary because of its design and how accurate it is." In short, the unit offers a touch-sensitive jog dial that allows users to brake and release a track in a fashion similar to vinyl. Additionally, a "wave display" allows the DJ to view a graphic of a CD's sound level. The unit can store favorite cue and loop points and remember them via internal memory or a multimedia memory card. Along with American Audio's scratch-friendly units, the Pioneer piece has also given fire to a burgeoning group of "digital turntablists" (DJs who "scratch" with CDs).

In the past year, the CDJ-1000 has become a standard unit in many of the world's more upfront nightclubs. At New York City's Arc club (previously Vinyl), where Danny Tenaglia spins his "Be Yourself" party each Friday night, a Pioneer unit sits in the spacious DJ booth. And, for a DJ like Tenaglia, who's always breaking the latest music, it's key. More than any other unit, he says, the CDJ-1000 allows the globally revered DJ/producer to play and "work" edits that he made that very day in his home studio. "For the record, I am still a huge fan of the Pioneer CDJ series," Tenaglia says. "They are always my first choice. The options are incredible."

Digidesign's Mbox.

Though certainly not a DJ-specific product, Digidesign's 1991 release of Pro Tools caused ripples in the music community that continue to this day. The Grammy-winning multi-track digital audio workstation eventually caught on with music-making DJs, and they began to use it to create dancefloor tracks. Certainly easier to negotiate than vintage hardware pieces, the Pro Tools package nonetheless was exorbitantly priced, putting it out of range for most DJs not named Vasquez or Oakenfold.

However, Digidesign didn't sleep on the DJ market, and in 2000 it released Digi 001, a less-expensive, scaled-down version of Pro Tools. (Digi 002 is expected to ship by year's end.) And, in 2001, the company debuted the Mbox, a "micro-studio" system that allows users (like globetrotting DJs) to create tracks on their laptops, no matter if they're in the comfort of home or flying coach. The Mbox package includes Pro Tools LE software and an "audio peripheral" (or box) that connects via USB to a laptop. Fire it up, and off you go into production-land.

The LE version of Pro Tools includes five easy editing tools: Zoom (for detailed editing), Trimmer (for resizing audio and MIDI regions), Selector (for picking pieces to edit), Grabber (for taking and moving audio regions), Scrubber (for moving a "playback head" over audio regions) and Pencil (for corrections). Although it doesn't have an ASIO driver that allows compatibility with other manufacturers' programs (like Propellerhead's popular Reason, for example), the program offers 25 tracks of audio and 128 MIDI tracks in a very portable system.

DJ Liquid Todd (aka Todd Wilkinson) is a convert. When he's not spinning his Solid State radio-mixshow on New York's K-Rock (92.3-FM), Todd travels for gigs (like his current opening slots for Oakenfold) and makes tracks using Pro Tools and the Mbox. "I love the Mbox," says Todd. "It's the cheapest Pro Tools rig yet. For only $450, you get the same ProTools LE software that I use everyday with my Digi 001 and a cool little interface that connects to any Mac by USB cable; Windows support is coming soon. The USB powers the Mbox so no other cables

Continued on page 42

Tribute To Excellence

TRANS WORLD ENTERTAINMENT

Strawberries MUSIC & VIDEO

PLANET MUSIC The Music Superstore

COCONUTS MUSIC & MOVIES

fye

SPEC'S MUSIC



Navarre Entertainment Media
Congratulates Trans World on 30 years of excellence!

NAVARRE CORPORATION

7400 49th Avenue North, New Hope MN 55428

800.728.4000 • WWW.NAVARRE.COM

Copyrighted material

Continued from page 32

Dance & Electronic Music

REDISCOVERING GOLD

Gold titles are also used as balance records. Shebel calls it "preserving history. We play classics as far back as the disco days" (but he adds that such songs are played primarily during the daytime).

McDaniel also spins a lot of gold titles during the day, decreasing play in the evening "For the daytime," he says, "with the exception of a few 'Oh wow' records from the '80s that we pop in from time to time, the early-'90s is as far back as we go."

KCJZ San Antonio evolved from a rhythmic oldies station; it's still "gold-heavy," says Bennett. "It lends a familiarity to a format that most of the audience is just beginning to learn about."

Upon hearing this, McKenna adds, "We are a gold-based station. Most of our gold comes from pop, dance or R&B genres. But, being a former club rat, I do make exceptions for songs that I know were huge in this city. It may be a title from Stevie B., Machine's 'There But For the Grace of God Go I' or Shawn Christopher's 'Another Sleepless Night.' None of these titles test well, but there is a place for them if they are well protected by smashes."

Most of the PDs surveyed admit that most new music is discovered via European charts, online stations (like London's Capital fm and KISS FM), syndicated programs and music downloads.

TEENS VS. ADULTS

Bartel acknowledges that some of his freestyle-gold titles, such as "Diamond Girl" and "Take Me in Your Arms," are 15 to 20 years old, but that the majority of the gold titles at the station are five years old. Music director Strada adds, "Just like in any other format, there are songs that just don't get old—they're the anthems, the dance-music classics."

Many of these stations are researching music based on their audience and the lifestyle of that audience. This is how they keep their stations on target, PDs say. "Our station has a very small teen audience," notes Shebel, who adds that most dance-music stations are adult-based. "Teens are more into hip-hop. We are a pure 18-to-49 radio station, which is what I would call adult."

WKTU New York and WQSX Boston are fine examples of adult-leaning dance stations. "If you want adults, you must give them what they want: the music they grew up with and the contemporary titles they love," states McKenna. "You can throw in a few titles to give the station edge, but you can't get too cool for the room or you'll lose them." On a recent afternoon, WQSX segued from Cher's "A Different Kind of Love Song" into Nelly's "Dilemma" into Haddaway's "What Is Love."

But someone like Bartel definitely sees his audience growing with the format. "In the three and a half years we have been on the air, we have seen the growth of the teen numbers evolve into adult numbers," Bartel explains. "At one time, the station was in a fight to the top-5 18-to-34 in Orlando. Now, the station has brought the younger listeners along into the 18-to-34 demo. Promotionally, we are on our game with visibility at teen spots, college campuses, high schools and malls, so those teens ultimately result in increased 18-to-34 numbers for us."

ROOF-RAISING

The bulk of mainstream radio is dictated by call-out research, which measures audience trends in music. That said, how do dance stations approach tracks that have negative or unfamiliar test results at mainstream radio? "I don't think dance music doesn't test well; it's just an unfamiliar type of music," Strada says. Most stations, though, test more than just dance in their research.

Not every station does call-out research. In fact, most rely on phones, e-mails, monitoring other stations and local clubs. An internal listener panel is also used as a research tool by WPYM's Michaels, who has seen his dance songs test well. "Our dance songs test through the roof...with passion," he notes.

Across the pond, Europeans are inundated with dance music on a daily basis. It's part of their daily culture and part of their advertising world (the Nike commercial featuring Elvis vs. JXL's "A Little Less Conversation"). The latter is also true in the U.S., where Madison Avenue executives often turn to dance/electronic music to sell a variety of products. Which poses the question: Has dance music finally hit the masses like it already has in Europe?

Michaels points to "the quality of the music and the great mass appeal of the dance hits." He also points to recent TV spots and even a Janet Reno fund-raiser that featured dance music. "It's crossing over to mainstream now more than ever," he continues. "It's only the beginning. I feel this is one of the formats of the future. As long as the dance scene stays healthy in Europe, we'll continue to have a stream of dance hits."

For Bennett, it's about good music. "While formats are cyclical, cultivating good music that meets and exceeds the audience's expectations should always be the goal," he explains. "I'm confident that dance music can be a huge, long-term success in the mainstream. To me, the key to making this happen is taking the general familiarity of our best talent to the next level." ■



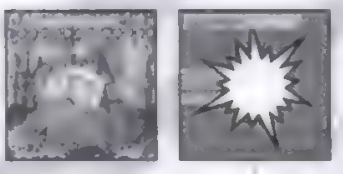
medicine drum ORIGINAL FACE

Medicine Drum, the international touring band (Burning Man · Glastonbury Festival - UK · Mt. Fuji Festival - Japan, Big Top Tour USA · WOMAD) delivers a hypnotic journey through trance breaks, dub and progressive house beats, combined with percussive world rhythms and soaring vocals. Their fantastic tech organic coalescence moves up to the next level with their third album, **Original Face**. In Stores 11.19.2002

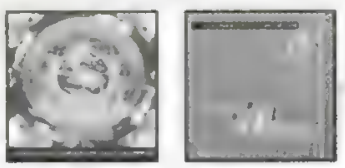
www.medicinedrum.com

www.cyberoctave.com

ALSO AVAILABLE FROM MEDICINE DRUM
Talking Stick
Supernature



CHECK OUT EARTHDANCE GLOBAL DANCE PARTY FOR PEACE ON **10.12.2002** WWW.EARTHDANCE.ORG



AND THESE GREAT COMPILATIONS
Earthdance 1999
Earthdance 2000



sasha lazard THE MYTH OF RED

An incredible fusion of Trance, Opera arias, Electronic rhythms, Russian Folk songs and Tribal beats. Packing the floors at clubs from New York to Ibiza to Mexico City to Sydney. As featured in Vogue, Town & Country and Gotham magazines. New mixes of "Battle of Erishkigal" by Minge Binge and wES wALLACE out now!

CLUB PROMOTION: PK PRODUCTIONS/PKPRO7@AOL.COM

www.sashalazard.com

www.higheroctave.com



ATB :: Dedicated
Third album from superstar DJ ATB features "Let U Go," "Hold You" and "You're Not Alone." Includes offer for free bonus cd as well as access to VIP website.



FATBOY SLIM :: *Big Beach Boutique 2*
The album from the biggest beach party ever seen in the seaside UK resort of Brighton, compiled by Norman Cook (aka Fatboy Slim) & Damian Harris (aka Midfield General owner, Skint Records). Featuring 17 of the best tracks from the evening, plus a few extras, BBB2 follows the U.S. release of the first Big Beach Boutique via Ministry of Sound earlier this year.



MAURO PICATTO :: *The Others*
New album by world renown DJ/producer includes 12 fantastic new tracks and remixes including "Pulsar 2002," "Back To Cali," "Jogmasphere" and "Awesome!!!"



TRANCE ALL STARS :: *Synergy 2*
The combined talents of Europe's biggest-name trance DJs Rauchen, Schiller, ATB, & Tetta2XLC get together for 2CDs of amazing club-friendly melodic uptempo grooves. Features "Lost In Love" and a cover of Moby's classic "Go".



CASSIUS :: *Au Reve*
Long considered one of the cornerstones of the French dance explosion alongside Daft Punk and Etienne from Paris, the dynamic duo Cassius (Philippe Zdar and Boombass) return with a stunning album that features guest vocals from Jocelyn Brown and Ghostface Killah among others.



ALEX GOLD :: *The Ibiza Xtravaganza*
Resident DJ Alex Gold presents a slice of a night at the world's largest nightclub - Privilege in Ibiza. Includes "Madelayne," "4 Strings," "Agnelli & Nelson," "Solid Sessions" plus more.



LADYTRON :: *Light & Magic*
Light & Magic is the follow-up to Ladytron's critically acclaimed and influential debut 604. Produced by Mickey Petralia (Beck), Light & Magic holds both the band's and the new-synth/electro scene's new progression.



MARC ET CLAUDE :: *You Own the Sound*
Debut album from trance duo Marc et Claude explores trance, techno, chill-out and house. Includes "Tremble," "I Need Your Lovin" and "Loving You."



PUBLIC DOMAIN :: *Hard Hop Superstars*
Hard dance and hip-hop fusion. A genre-splicing bang up of crunching guitars, intelligent beats and rabid MCing that's almost impossible to resist. Includes "Operation Blade," "Let Me Clear My Throat," and "Rock Da Funky Beats."



RÖYSKOPP :: *Melody AM*
Combining the emotional scale of film and classical music with forward thinking 21st century electronics, this is a record that appeals to a wide audience with both its pop sensibility and subtle musical complexity.



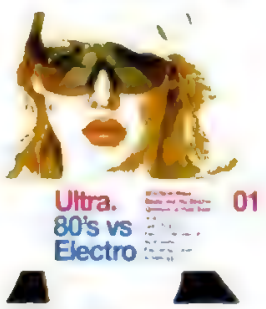
SCHILLER :: *Voyage*
Journey through sound and emotion with the new album from Schiller. Let them take you on a voyage unlike any you have ever experienced. Includes "Dream Of You," "Distance," and "Dancing With Loneliness." Also available on DVD.



SUNSCREEM :: *Ten Mile Bank*
A seamless blend of previously unreleased tracks and remixes by dance luminaries such as Matt Darey, Push, Trouser Enthusiasts, Lee Coombs, Angelic and Chibe. Includes "Please Save Me" and "Catch."



THIEVERY CORPORATION
:: *The Richest Man in Babylon*
Highly-anticipated follow-up to 2000's The Mirror Conspiracy. Existing somewhere between rock, dub, psychedelia, latin, and electronic music, Richest Man finds them elevating their signature sound with more contemplative and thought-provoking songwriting. Their first ever full US tour starts in November.



VARIOUS ARTISTS
:: *Ultra 80's Vs. Electro 01*
The definitive soundclash that fuses together yesterday's vibes with a twist of today's technology. Including tracks from KRAFTWERK, GARY NUMAN, MISS KITTIN, FELIX DA HOUSECAT, and many more.



VARIOUS ARTISTS :: *Ultra Trance 01*
The definitive double CD of today's biggest name club hits and trance anthems. Features radio smashes from Resource, Snap!, Jessy, 4 Strings and Mr Kinetor, as well as a second CD of more underground cutting edge jams from Tiesto, Sinead O'Connor, Underworld, Sasha and much more! Over 2 hours of music.



VOODOO & SERANO :: *In Cold Blood*
Hard trance and pumping techno is the specialty of this new electronic duo. Debut album Cold Blood features the hits "Blood is Pumping", "This is Acid" and "Cold Blood" as heard in the Wesley Snipes movie Blade 2.

caroline DISTRIBUTION

ASTRALWERKS

EMPEROR NORTON

RADIKAL RECORDS

ultra RECORDS

SOUTHERN FRIED RECORDS

Dance & Electronic Music

Year-To-Date Dance Charts

The chart recaps in the Dance & Electronic Music Spotlight offer a preview of how those categories are shaping up for Billboard's Year In Music issue. The rankings reflect the chart period beginning with the Dec. 1, 2001, issue—the start of the 2002 chart year—through the Sept. 7 issue. Top Electronic Albums and Hot Dance Music Maxi-Singles sales recaps are based on accumulated sales information as compiled by Nielsen SoundScan, with ranks reflecting units sold for each week titles appear on the chart. Dance Club Play recaps are based on a point system that rewards titles based upon chart position and longevity on the chart. The recaps were compiled by Anthony Colombo with assistance from dance-charts manager Ricardo Companioni and electronic- albums chart manager Gordon Murray.









Hot Dance Music/Club Play Artists

Pos. ARTIST *(No. of Charted Titles) Imprint/Label*

1 **CHER** *(3) Warner Bros.*
2 **KYLIE MINOGUE** *(2) Capitol*
(1) Blue2/Blueplate
3 **ENRIQUE IGLESIAS** *(2) Interscope*
4 **KIM ENGLISH** *(2) Nervous*
5 **THE CHEMICAL BROTHERS** *(3) Freestyle Dust/Astralwerks/Virgin*
6 **DIDO** *(2) Arista*
(1) Cheeky/Arista
7 **MARY J. BLIGE** *(2) MCA*
8 **TIMO MAAS** *(2) Kinetic*
9 **SHAKIRA** *(3) Epic*
10 **RES** *(2) MCA*

Hot Dance Music/Club Play Titles

Pos. TITLE—*Artist—Imprint/Label*

1 **ESCAPE (REMIXES)**—*Enrique Iglesias—Interscope*
2 **BLAME**—*Sono—Groovilicious/Strictly Rhythm*
3 **WISH I DIDN'T MISS YOU (THE REMIXES)**—*Angie Stone—J*
4 **LOVE'S GONNA SAVE THE DAY**—*Georgie Porgie—Vinyl Soul/Music Plant*
5 **LOVE AT FIRST SIGHT**—*Kylie Minogue—Capitol*
6 **THE NEED TO BE NAKED**—*Amber—Tommy Boy*
7 **FIRE**—*Dolce—Tommy Boy Silver Label/Tommy Boy*
8 **IT'S LOVE (TRIPPIN')**—*Andrea Brown—Groovilicious/Strictly Rhythm*
9 **ALIVE**—*Kevin Aviance—Emerge/Centaur*
10 **YOU GIVE ME SOMETHING**—*Jamiroquai—Epic*

Hot Dance Music/Club Play Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **GROOVILICIOUS** *(16)*
2 **TOMMY BOY SILVER LABEL** *(12)*
3 **EPIC** *(10)*
4 **MCA** *(9)*
5 **NERVOUS** *(7)*
6 **INTERSCOPE** *(5)*
7 **STRICTLY RHYTHM** *(5)*
8 **ARISTA** *(5)*
9 **VIRGIN** *(4)*
10 **CREDENCE** *(3)*

Hot Dance Music/Club Play Labels

Pos. LABEL *(No. of Charted Titles)*

1 **STRICTLY RHYTHM** *(21)*
2 **TOMMY BOY** *(16)*
3 **EPIC** *(13)*
4 **INTERSCOPE** *(8)*
5 **MCA** *(10)*

Hot Dance Music/Maxi-Singles Sales Artists

Pos. ARTIST *(No. of Charted Titles) Imprint/Label*

1 **CHER** *(1) Warner Bros.*
(1) Warner Bros./WRN
2 **MAXWELL** *(1) Columbia/CRG*
3 **MADONNA** *(3) Maverick/Warner Bros.*
4 **USHER** *(1) Arista*
5 **AMBER** *(2) Tommy Boy*
6 **PINK** *(2) Arista*
(1) LaFace/Arista
7 **DJ SAMMY** *(1) Robbins*
7 **YANOU** *(1) Robbins*
9 **SADE** *(1) Epic*
10 **DIDO** *(1) Arista*
(1) Cheeky/Arista

Hot Dance Music/Maxi-Singles Sales Titles

Pos. TITLE—*Artist—Imprint/Label*

1 **HEAVEN**—*DJ Sammy & Yanou Featuring Do—Robbins*
2 **SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)**—*Cher—Warner Bros.*
3 **LIFETIME (BEN WATT REMIX)**—*Maxwell—Columbia/CRG*
4 **WHERE THE PARTY AT (REMIXES)** —*Jagged Edge With Nelly—So So Def/Columbia/CRG*
5 **U DON'T HAVE TO CALL (REMIXES)**—*Usher—Arista*
6 **YES**—*Amber—Tommy Boy*
7 **BY YOUR SIDE (REMIXES)**—*Sade—Epic*
8 **WHAT IT FEELS LIKE FOR A GIRL**—*Madonna—Maverick/Warner Bros.*
9 **THANK YOU (DEEP DISH REMIX)**—*Dido—Arista*
10 **ALIVE (THUNDERPUSS REMIX)**—*Jennifer Lopez Featuring Nas—Epic*

Hot Dance Music/Maxi-Singles Sales Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **ROBBINS** *(6)*
2 **COLUMBIA** *(8)*
3 **ARISTA** *(4)*
4 **WARNER BROS.** *(2)*
5 **EPIC** *(3)*
6 **MAVERICK** *(6)*
7 **MCA** *(5)*
8 **TOMMY BOY** *(2)*
9 **UNIVERSAL** *(2)*
10 **SOUNDAY** *(1)*

Hot Dance Music/Maxi-Singles Sales Labels

Pos. LABEL *(No. of Charted Titles)*

1 **WARNER BROS.** *(11)*
2 **ROBBINS** *(6)*
3 **COLUMBIA RECORDS GROUP** *(8)*
4 **ARISTA** *(8)*
5 **EPIC** *(3)*

Top Electronic Album Artists

Pos. ARTIST *(No. of Charted Titles) Imprint/Label*

1 **MOBY** *(1) V2*
2 **DIRTY VEGAS** *(1) Credence/Capitol*
3 **LOUIE DEVITO** *(3) Dee Vee/Musicrama*
4 **THE CHEMICAL BROTHERS** *(1) Freestyle Dust/Astralwerks*
5 **GARBAGE** *(1) Almo Sounds/Interscope*
6 **PAUL OAKENFOLD** *(1) Maverick/Warner Bros.*
(1) Warner Sunset/FFRR/London-Sire
(1) Perfecto/Mushroom
7 **DAFT PUNK** *(1) Virgin*
8 **ZERO 7** *(1) Quango/Ultimate Dilemma/Palm*
(1) Treacle/Azuli/Kinetic
9 **DJ SHADOW** *(1) MCA*
10 **BJORK** *(1) Elektra/EEG*

Top Electronic Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **18**—*Moby—V2*
2 **DIRTY VEGAS**—*Dirty Vegas—Credence/Capitol*
3 **PULSE**—*Various Artists—Razor & Tie*
4 **BLADE II**—*Soundtrack—Immortal/Virgin*
5 **COME WITH US**—*The Chemical Brothers—Freestyle Dust/Astralwerks*
6 **BEAUTIFULGARBAGE**—*Garbage—Almo Sounds/Interscope*
7 **LOUIE DEVITO'S DANCE FACTORY**—*Louie DeVito—Dee Vee/Musicrama*
8 **DISCOVERY**—*Daft Punk—Virgin*
9 **SIMPLE THINGS**—*Zero 7—Quango/Ultimate Dilemma/Palm*
10 **THIS IS ULTIMATE DANCE!**—*Various Artists—J*

Top Electronic Album Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **V2** *(1)*
2 **CREDENCE** *(1)*
3 **ROBBINS** *(8)*
4 **RAZOR & TIE** *(2)*
5 **DEE VEE** *(3)*
6 **IMMORTAL** *(1)*
7 **ULTRA** *(5)*
8 **FREESTYLE DUST** *(1)*
9 **MCA** *(3)*
10 **ALMO SOUNDS** *(1)*

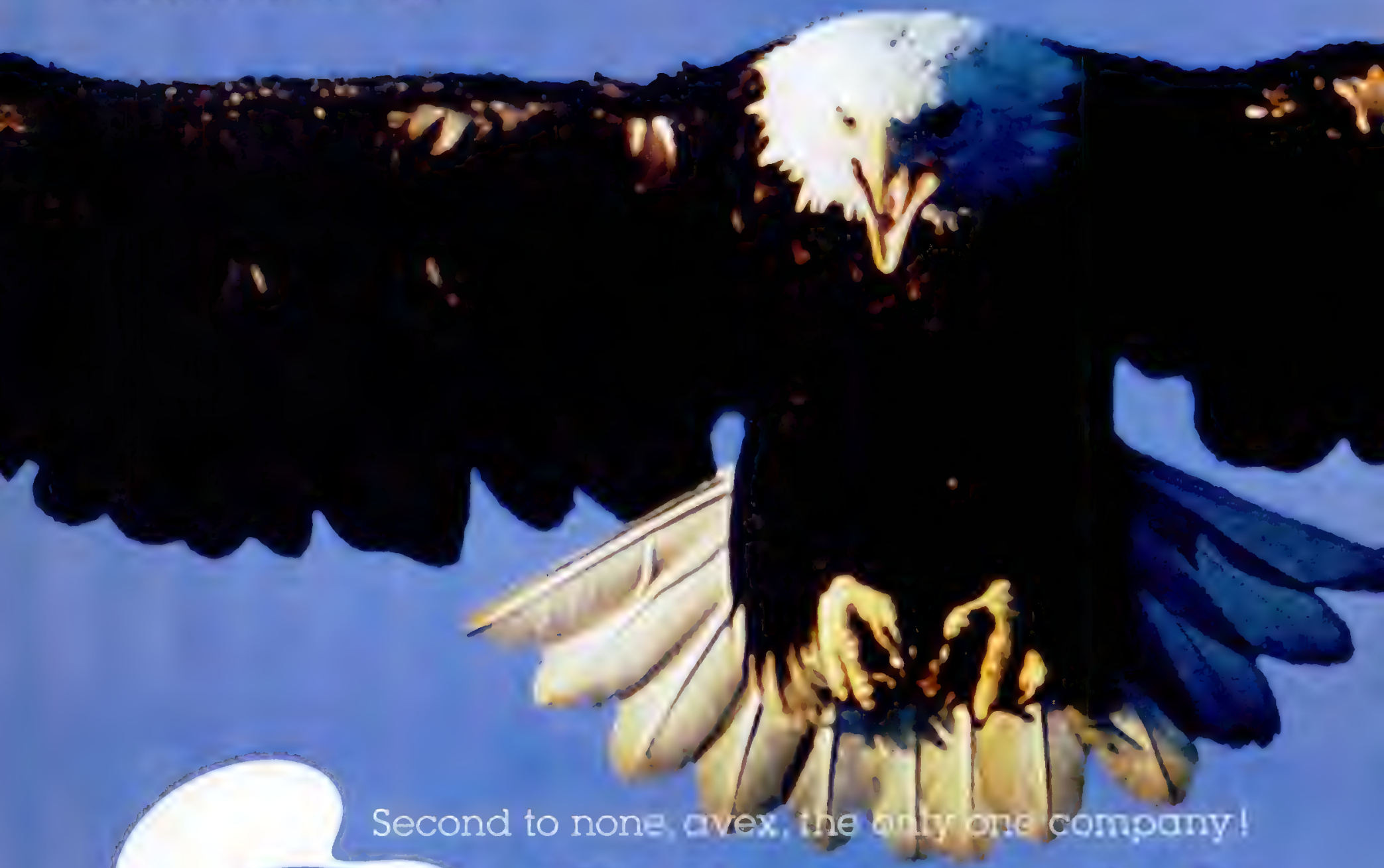
Top Electronic Album Labels

Pos. IMPRINT *(No. of Charted Titles)*

1 **V2** *(3)*
2 **CAPITOL** *(1)*
3 **VIRGIN** *(2)*
4 **RAZOR & TIE** *(2)*
5 **ASTRALWERKS** *(9)*

avex group

http://www.avexnet.or.jp/



Second to none, avex, the only one company!

avex

avex inc.

HOWDY

axev inc.

velfarre

Middle Eastern Beat

Clubs, compilations and a hospitality to foreign DJs document Israel's emergence as the region's undisputed capital of electronica.

BY CHUCKY THOMAS and SASHA LEVY

Over the last 10 years, the Middle East has seen a dramatic increase in the popularity of electronic music, both indigenous and exported from the West, with Israel emerging as the region's most responsive territory.

Though trance still takes the lion's share of sales within the genre, local record stores, DJs and clubs have begun to explore the more progressive scenes of house and techno.

The scene is "100% club-driven," says Tomer Ben David, head of promotion for TLV, a leading Tel Aviv club opened a year ago. Key clubs are found in the main cities of Jerusalem, Tel Aviv and Beersheba and the holiday town of Eilat on the Red Sea.

TLV, which produces eight annual Heineken Sun Dance Festivals in Eilat, claims to be the first custom-designed club in Israel. Located in Tel Aviv's old Port neighborhood, it accommodates 2,500 and attracts top foreign DJs such as Sasha. "TLV is more dedicated to bringing in house than trance," says Ben David, "but we acknowledge a considerable trance-loving crowd."



Amit Duvdevani



Avi Brand



Jackson and Davies



Ilan Ronell

Ilan Ronell is co-owner of Music Plus, one of the biggest players on the local electronic-music scene, producing monthly dance magazine *DJ Halr* and the annual *DJ Halr* Dance Awards. According to him, "Israel has become one of the four or five world centers for trance music—if not the leading center."

Alongside Gold Media and, with the full support of Tel Aviv Municipality, Music Plus produces the Love Parade—an annual event representing all sectors of the electronic-music scene and culminating with a rave. Since its first event in 1998, the Love Parade has grown to attract a total of 300,000 revelers. "It's an important tool for us," says Ronell, "because acts get heard in an atmosphere of optimistic vibes."

Despite the shadow of the Intifada (the ongoing Palestinian conflict), 2003's Love Parade—the fifth—is slated to go ahead as usual at the end of August.

MAGIK AND MEMORY

Leading Dutch trance DJ Tiesto remains the biggest draw for Israeli clubbers and dance-music buyers. Since debuting in Eilat four years ago, Tiesto plays in Israel up to three times annually. His manager, Wilfred Dam of Netherlands-based Prime Time Management, suggests Israel is a popular draw for Western DJs because dance music offers a form of escapism from the underlying political troubles; it boasts more "responsive and enthusiastic" audiences than other countries. Tiesto's debut album, *In My Memory*, released on his own Black Hole label last November, is distributed in Israel by Ramat Gan–based Unatex. Oded Janowski, MD of Unatex, says, "Black Hole is the most successful [dance] label we distribute here; the label's series of *Magik* compilations have all sold well."

According to Janowski, London-based deep-house label Circulation is also popular. Label co-owner [with Matt Jackson] Paul Davies says, "Over the last two years, me and my partner have been [to Israel] 10 times," in particular to Jerusalem's Haoman 17, where they are favorites of club owner Reuven Lubin. Haoman 17 is viewed by many in the West as Israel's most influential club, though a question mark now hangs over its future amid reports that Lubin is moving activities to Tel Aviv. Haoman's resident DJ, Sahar Z (Sahar Zanglevitch), also plays abroad, at venues like Chemistry in Amsterdam, The World in New York and various dates in Shanghai but claims Israeli crowds are "not like elsewhere in the world."

Lubin capitalizes on Haoman's success by releasing mix CDs compiled by Sahar Z. He says the first Haoman disc, *Sessions 1*, a trance compilation released in 2000 on Tel Aviv label Israeli Music Productions, sold 7,000 copies in Israel alone. The follow-up, *Haoman 17*, out last year, was a deep-house collection that, despite being "less commercial," still sold 5,000 units.

Nick Church, international sales manager of London-based Vital Distribution, sells to two distributors in Israel: Unatex for tech house/house and MCI for the more left-field electronica. Circulation's last CD, *Colours of Circulation*, has been the company's biggest success story there. "I sold 1,100 copies into Israel, which is the biggest quantity I've sold to anywhere in the world, other than the U.K.," says Church, adding Felix Da Housecat's 2001 set *Kittenz and Thee Glitz* (City Rockers) and certain parts of the NRK catalog—in particular, Jamie Anderson—are also being ordered in "reasonable quantities."

POLITICAL DANGERS

But Israel's political troubles affect sales. Says Church, "The impact seems to be on companies like Tower Records and other chains that were in shopping malls, because they are a target for bombers. The consequence has been that independent shops have seen an increase in their business."

According to Ronell, the mecca for Israeli DJs and electronic music fans is the Music Plus–owned Krembo Records shop in Tel Aviv. "People don't just come for music, but to meet and learn about parties; it's the center for the whole dance scene," he says.

Even record stores such as Tarbutake, in the small town of Modi'in, have sizable electronic-music sections. Manager Adi Avni imports from Holland and the U.K. but notes, "Israelis will listen to an Israeli artist before a foreign artist."

Besides the country's three main dance labels, Hed Arzi, Helicon, and NMC, there are several other dedicated electronic music labels, including Phonokol—a dance specialist that established the Trust in Trance label—Agnozia and Music Plus subsidiary Krembo Records.

Holon-based Brand New Entertainment Ltd is Avi Brand's leading independent sales and distribution company. BNE offshoot Yo Yo Records was established to take Israeli electronic music—trance in particular—to foreign markets. Its artists include Oforia, with the album *Let It Beat*; Cosma, with debut album *Simplicity*; and newcomers Violet Vision with *First Sign of Communication*. Owner and MD Brand admits he is concentrating on export just now while the Israeli scene is "shaky." He has signed a distribution deal for the entire BNE catalog with EMI in Greece, and in August 2003 Play It Again Sam will distribute the catalog in Spain. Brand already has distribution deals in most European territories, Hong Kong, the U.S., Canada and Mexico. BNE also licenses tracks to foreign companies, including a recent deal with U.K. label Telstar for compilation albums.

Brand, however, has bitter criticism of the Israeli government, claiming the Ministry of Industry and Trade is denying him recognition as an export industry, which would qualify him for help when attending trade fairs. "We're having to do it all ourselves," he complains, but he notes one positive trend: "We recently released a new compilation album of ambient music [*Another Life*] to great international reaction. It's a good sign that there are new directions to take."

AMERICAN RELEASE

Amit Duvdevani and partner Erez Aizen helm Infected Mushroom, one of Israel's leading psychedelic-trance outfits, which has released three gold albums (20,000 sales) on Yo Yo. The latest, *B.P. Empire*, will be released on the U.S. label Streetbeat. That set, accompanied by a U.S. tour, follows previous American performances that have attracted audiences, "50% of whom were Israelis," notes Duvdevani.

Up-and-coming acts include Mo Shic, who writes, produces, remixes and has a residency at TLV. Internationally, he's performed on John Digweed's KISS FM radio show in the U.K., and his work has been featured on the Bedrock and Reincarnation labels in the U.K. and Pipeline in the U.S.

Flash, three brothers from Nazareth, switched from producing psychedelic trance and claim to be the first to play live house in Israel. Flash has played the Love Parade, is a regular at TLV and wants to appeal to a worldwide audience. "One of our aims is to play outside Israel," says brother Ilan. Two tracks from Flash's latest CD, *Global Tribe* (Agnosia Records), have already been signed to U.K. label Hooj Choons.

Continued on page 42

X·project

Specializing in

HARDCORE
PSYCHEDELIC
DANCE MUSIC

original • vinyl

·live electronica·

Brought to you by

North End Records
HUMBOLDT STYLE.

Visit www.NorthEndRecords.com/x-project

Contact/Booking: Richard R. Crum • 707.616.9625 • Rick@NorthEndRecords.com

MIDDLE EASTERN BEAT

Continued from page 40

Local promotion is the best tool for shifting units, according to U.K. club and record label Ministry of Sound, which has held events in the Middle East for the past four years, though, according to Gill Kingston, Ministry's international tour manager, "It's only in the past two years that those events have become more regular." Ministry inked a distribution deal with EMI Arabia this year, covering all territories in the Middle East excluding Israel. The first release, *Club Nation*, in February 2002, was mixed by Dubai-based ex-pat Charlie C, a resident at the Planetarium club there, who has hosted Ministry's tour dates in the territory.

Ministry also began releasing domestic-market compilations this year. In Israel it released *Ministry of Sound* as "a brand-introduction CD" and *The Politics of Dancing* by German trance DJ/producer Paul Van Dyk via BNE Records.

The rest of the region, via EMI Arabia, has already seen the release of *Desert Annual* and *Trance Nation 2002* and will shortly receive *Clubber's Guide to Arabia*, containing territory-specific hits, and *Dance Nation 2003*.

Radio presence is paramount to Ministry's success in the region. The 33 stations it syndicates to internationally have 35 million listeners weekly; amongst them Radio One in Lebanon, Syria and Egypt, Dubai FM in the United Arab Emirates, British Forces Radio, which broadcasts over the whole of the Middle East, and Mix FM in Beirut.

Kingston reports Egypt and Lebanon are the most successful markets, due to their "advanced dance-music culture." Despite connections with some of the country's bigger promoters, Ministry has not staged events in Israel in recent years. "We decided that, as an international club, we would draw far too much attention to ourselves, and obviously the security risk is so much greater."

STAY-AWAY DJ'S

Including Israel in Middle East tours is also problematic, as, with the exceptions of Jordan and Egypt, most Middle Eastern countries deny access to those holding an active Israeli visa or an Israeli stamp in their passports. Paul Wells, GM of U.K.'s Elite Management, says Ministry's radio station links are very useful: "If you want to tour an act and promo, it's great." His Western DJ clients, among them U.K.-based Colin Dale and Kenny Hawkes and U.S.-based Josh Wink and David Alvarado, are regularly requested by Israeli promoters. London-based DJ Hawkes remains undeterred by the political troubles but avers, "Most A- and B-list DJs in the U.K./U.S. won't go and play."

But there are financial incentives, points out Steve B, GM of Brighton-based 7pm Management. "[Israel's] big night is a Thursday, which is great, as far as DJs and agents are concerned—effectively, you can get a weekend rate for a week night."

Radio BU99FM also has become an important part of the dance scene. Established in 1999 as Israel's first nonstop, upbeat music station, it's now the top-rated radio station for 12-to-25-year-olds, according to TGI advertising industry research. Program director and DJ Gabi Biton says the station features local and international DJ club sets and has an exclusive arrangement on Friday nights with Ministry of Sound's syndicated radio. BU also puts out compilation CDs, including *B A Clubber* (NMC) and recent No. 1 *B Happy* (Phonokol), and organizes weekly parties nationally.

Political tensions have been both an engine and a brake on the dance scene. Since the 2001 suicide bombing attack outside Tel Aviv's Dolphinarium disco, which left some 20 young people dead, nightclubs have been viewed as a sensitive target. In February, security forces went on high alert following intelligence warnings that Palestinian terrorists were planning another attack at a nightspot in central Israel. Additionally, according to Haoman 17 manager Chani Shalom, the outdoor parties, which drove the trance scene, are no longer so popular, due to the difficulties of security, "because of the situation."

Nevertheless, proving local resiliency, The Dolphinarium, with its outdoor dance floor, recently served as both TLV and Ku Millennium club's 2003 summer location. ■

GREAT GEAR

Continued from page 34

are needed. The Mbox has two XLR/line inputs: a cool little plug that accepts both (two outputs, two stereo inserts, an S/PDIF digital in and out and two headphones jacks—a big one on the back and a little 1/8-inch plug on the back.

"Pro Tools is great because it only has two screens—mix and edit—which makes it easy to use," Todd continues. "But it's also very powerful and can handle MIDI as well as it does audio. People think you need another program to do sequencing, but I don't understand why you would want to complicate your working environment like that. The MIDI functionality on Pro Tools is very powerful and easy to get your head around. There are now literally hundreds of AudioSuite/RTAS plug-ins—not as many as there are for VST, but almost as many good ones. I'm a fan."

Other Entries

Though Hollywood, Fla.–based Stanton Magnetics has marketed and promoted the product for more than a year before it recently became available through a limited number of retail outlets, Final Scratch still maintains a buzz throughout the DJ community. Co-designed by influential Canadian techno jock John Acquaviva, Final Scratch marries MP3 technology with a club DJ's head, allowing the user to spin digital MP3 files from a PC as if he were spinning a vinyl 12-inch record. Stay tuned.

Pioneer gained huge DJ props with the releases of its DJM-500 and DJM-600 four-channel mixers. Loaded with effects and, in the case of the 600, boasting sampling and crossfader contours, the Pioneer pieces became mixers of choice to a new generation of DJs. Now Montebello, Calif.–based TASCAM—long known for its multi-track recording products—has upped the ante with its X-9 model mixer. Using the same layout as the Pioneers, the X-9 offers better sound for club use and even more features—like optional MIDI in/out/thru connectors, dual-effects processor, dual sampler and assignable foot-switch control for the hands-full DJ. A monster mixer for club and recording applications. ■





Billboard.
spotlights

music & money 2

Coinciding with **Billboard's 2002 Music & Money Symposium**, Billboard turns its spotlight on the business behind making music. We look at survival strategies for distributors and labels selling into cash-challenged retail accounts, the continually rising value of music-publishing assets, and the growing activity and influence of entertainment-business attorneys.

Take advantage of this opportunity to promote your financial or management service business to companies that make and distribute music.

Issue date: November 16

Ad close: October 22

BONUS DISTRIBUTION

Billboard MUSIC & money symposium

November 12, 2002 • NYC

Contact: Ian Remmer 323.525.2311
323.525.2395fx • iremmer@billboard.com

New York 646.654.4696
Los Angeles 323.525.2307
Nashville 615.321.4297
London 44.207.420.6072

'Road' Seems A Sure Path To Success For Capitol's Urban

BY PHYLLIS STARK

NASHVILLE—Australian native Keith Urban has lived in Nashville for 10 years, and it has been a decade of ups and downs for him.

The ups included a Grammy Award nomination and winning both the Country Music Assn.'s Horizon Award and the Academy of Country Music's top new male vocalist prize last year. The downs included a cocaine addiction Urban is now recovering from.

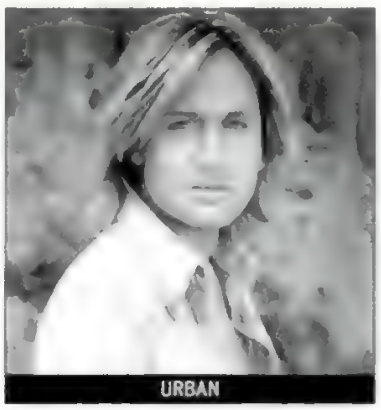
Golden Road, due Oct. 8, is Urban's second solo album for Capitol Records since disbanding his former band, the Ranch, which also recorded for Capitol. His eponymous solo debut, released in 2000, peaked at No. 17 on the Top Country Albums chart the following year and has been certified gold by the Recording Industry Assn. of America. *Keith Urban* spawned four singles, including the No. 1 "But for the Grace of God" and two other top five hits.

Golden Road appears poised to be an even bigger success. Urban produced the album and was joined by co-producer Dann Huff for six tracks. Its highlights include a song Urban wrote for his father, "Song for Dad," plus the sadly gorgeous "You'll Think of Me" and "You're Not My God," a song Urban wrote with Paul Jefferson that addresses Urban's addiction and recovery process.

The moving lyrics include the chorus, "You're not my God/And you're not my friend/You're not the one that I will walk with in the end/You're not the truth/ You're a temporary shot/ You ruin people's lives and you don't give a second thought."

Urban says of his addiction, "It's something that took its toll on me and kind of derailed me." Writing the song, he says, "was therapeutic."

Urban says one of his goals for *Golden Road* was to make a record that is "a little closer to who I am. I have a few sides to me, like every artist does. I have the real romantic side, which is very genuine. And I have a very rough, unpolished, raw side. I was hoping we could achieve both on this album [and] cover the gamut of my personality." The album also showcases Urban's love of "organic instruments, especially banjo." He plays the ganjo, a guitar/banjo hybrid, on several songs.


URBAN

The album was partly inspired, he says, by John Mellencamp's 1987 album *The Lonesome Jubilee*, which Urban calls "a real turning point in my life," because it was the first time he'd heard a true blending of country and rock sensibilities on a record that resembled the kind of music he wanted to make.

Urban is a triple threat as a singer, songwriter, and an amazingly gifted guitar player. And while *Golden Road* doesn't show off his talents as a musician as much as his previous efforts, which contained blazing instrumental tracks, it is Urban's best showcase yet for his vocal and writing talents. It features eight songs he either wrote or co-wrote, including two he penned with Rodney Crowell. Also included is a rather obscure cover of "Jeans On," a 1976 pop hit for singer David Dundas.

Urban says he has "this really sick memory for songs I haven't heard in forever. I remember hearing that song when I was 9 . . . There's just something about it. I love the groove. It's really reminiscent of the kind of stomp that Waylon Jennings used to do."

The first single from *Golden Road*, "Somebody Like You," is currently at No. 4 on Hot Country Singles & Tracks after 14 weeks. The song's momentum was partly driven by a video featuring model Nikki Taylor, and its success caused Capitol to move up the release date of the album from its originally scheduled Nov. 5 debut.

Capitol Records senior VP of marketing Fletcher Foster says Taylor's appearance in the video "has gotten us exposure beyond country," including coverage on TV shows *Entertainment Tonight* and *Access Hollywood*.

Capitol is running TV and radio spots leading up to *Golden Road's* release. "The last record was a gold record, and it's over 2 years old, so we want to make sure our core country consumer knows this [new] record is out," says Foster, who adds there will also be "radio specials galore" around its release.

Programmers at WUSN (US99) Chicago are so high on *Golden Road* that the station is airing a "theater-of-the-mind" promotion that includes the sound of spray paint cans being shaken and the promo, "We're spray painting America's country station gold." The buildup will culminate in Urban's private performance concert for US99 listeners Oct. 14.

"It's such an amazing album," US99 operations manager Eric Logan says. "There is such a quantum leap from where Keith was and where he is now with this project, which is why we're so excited about doing what we're doing. This project is not a hard one to get behind."

Urban and his band are constantly on the road and spent part of this year touring as part of the Brooks & Dunn Neon Circus and Wild West Show. "I love playing live," says the singer, who is booked by Creative Artists Agency. "It is a hugely important part of what I do. Playing live is everything to me."

His recent televised performances include Farm Aid and the Canadian Country Music Assn. Awards. Urban is managed by Borman Entertainment, and his music is published by Ten Ten Music Group.

Pro-Duce In Deal With Uni South

BY DEBORAH EVANS PRICE

NASHVILLE—Following the announcement of its entrance into the Christian music arena (*Billboard*, Sept. 28), Universal South Records further expands by inking a creative development deal with the Pro-Duce Section. Based in the famed Muscle Shoals Sound studios in Alabama, the Pro-Duce Section is a talent-development consortium formed by songwriter/producers Walt Aldridge, Gary Baker, and Mac McAnally.

"Gary, Walt, and Mac have got to be the best talent magnets you can find," Universal South senior partner Tony Brown says. "The whole idea of the label was to get involved in different genres of music, and we needed to align ourselves with people who can do more than country."

Aldridge, Baker, and McAnally have each had stints as recording artists. Between them, they have had songs recorded by Backstreet Boys, Alabama, LeAnn Rimes, Jessica Simpson, 98°, Lonestar, John Michael Montgomery, and Reba McEntire. McAnally's production credits include Sawyer Brown, Ricky Skaggs, and Jimmy Buffett.

"Part of the excitement is that you don't know exactly what they are going to bring in, because they have such diverse musical histories and have succeeded in so many different formats," Universal South senior partner Tim DuBois says.

Baker says, "This is a great opportunity. I've always been a fan of Tim and Tony. They are nice guys, smart businessmen, and great song men."



Nashville Scene™

by Phyllis Stark

OTHER VOICES: What started out as an experiment aimed at recording just one song in concert evolved not only into **Nanci Griffith's** first live CD in 14 years but also her first DVD release. The projects, both titled *Winter Marquee*, were released Sept. 24 on Rounder Records.

They were recorded in May at the Tennessee Theater in Knoxville in the midst of a just-ended 15-month tour. "It was a total spontaneous accident," Griffith says of the projects' origin. "We were trying to capture the **Phil Ochs** song ["What's That I Hear"], and we started taping every show." The results sounded so good, she says, the project grew from there.


GRIFFITH

In addition to Griffith's longtime band, **the Blue Moon Orchestra**, the CD and DVD include a guest appearance by **Emmylou Harris** on the new song "Goodnight New York." Griffith calls the new projects "such a tribute to my Blue Moon Orchestra," which has been performing with Griffith with mostly the same lineup for 16 years. She says *Winter Marquee* "really captures them.

"I'm just so excited about this record," she continues. "When you're out there in the middle of a tour, especially one as long and vigorous as this one, you sometimes wonder if you're delivering what you want to deliver onstage. Now that I have caught a little breath, I can say, 'Yes. We had fun out there.' "

The 14-song CD includes many of Griffith's best-known songs, as well as four she never recorded before. The 18-song DVD features five new tracks. In addition to "That's What I Hear" and the **Julie Gold**-penned "Goodnight New York," the CD's new recordings are **Townes Van Zandt's** "White Freight Liner" and Griffith's own "Last Train Home." Folk artist **Tom Russell**, who records for Hightone Records and joined Griffith and her band on much of the tour, performs with her on two songs.

Griffith has recorded several of Gold's songs over the years. She says "Goodnight New York" is her favorite since "From a Distance," calling the song "such a treasure to my heart." On the anniversary of the Sept. 11 terrorist attacks, Griffith was invited to sing "Goodnight New York" on *Late Show With David Letterman*, making a round-trip cross-country journey between tour dates to perform on TV. She says the song was perfect for the occasion because it "celebrates the American dream rather than memorializing a tragedy."

For these new projects, Griffith chose to return to her former label home, Rounder. She last recorded for the label in 1986. "This project is so organic, and it is a real celebration for me of my earlier work," she says. "So it just felt right for it to be in the hands of people who have always understood my music."

Following major-label stints on MCA and Elektra, Griffith says she is "so glad to be free of the major-label pressure to record and put out an album every two years. For me, if it takes five years, that's how long it will take." While she won't rule out signing with a major again someday, Griffith says that "the major labels, at the moment, are in the process of redefining what they are, and I'm glad not to be caught up in that whole chaos."

Still, her recording experiences have been mostly positive ones. "All of my albums are still in print. I've never had an album shelved, never been dropped by a label. I've lived to tell."

Although she resides in Nashville, Griffith's music has always been classified as outside the mainstream on Music Row. Even so, she says, "the magical thing about Nashville is that is has open arms for music of all genres. **Stevie Winwood** is as welcomed into the music community as **Dobie Gray** and people like myself and **John Prine**. Music Row has always been welcoming, even if we haven't traveled their road."

And although she hasn't been considered a country artist—at least not by mainstream country radio— for many years, Griffith says the format "will always be a dear, cherished love."

Now that her lengthy stint on the road is finished, Griffith plans to take the next year off from touring to concentrate on songwriting.

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
		NUMBER 1	4 Weeks At Number 1	
1	1	**DIXIE CHICKS**	Home	1
2	2	**TOBY KEITH** ▲	Unleashed	1
4	3	**KENNY CHESNEY** ▲	No Shoes, No Shirt, No Problems	1
6	5	**SOUNDTRACK** ▲²	O Brother, Where Art Thou?	1
3	7	**ALAN JACKSON** ▲	Drive	1
8	10	**MARTINA MCBRIDE** ▲	Greatest Hits	1
7	4	**LEE ANN WOMACK**	Something Worth Leaving Behind	2
9	6	**NICKEL CREEK**	This Side	2
11	8	**DIAMOND RIO**	Completely	3
10	5	— **REBECCA LYNN HOWARD**	Forgive	5
12	9	**MONTGOMERY GENTRY**	My Town	3
13	11	**TIM MCGRAW** ▲²	Greatest Hits	1
14	12	**DARRYL WORLEY**	I Miss My Friend	1
15	13	**KENNY CHESNEY** ▲²	Greatest Hits	1
16	15	**TOBY KEITH** ▲²	Pull My Chain	1
10	—	**AARON TIPPIN**	Stars & Stripes	10
18	16	**TIM MCGRAW** ▲²	Set This Circus Down	1
		$ GREATEST GAINER $		
24	28	**GEORGE STRAIT** ●	The Road Less Traveled	1
17	14	**BLAKE SHELTON** ●	Blake Shelton	3
20	17	**BRAD PAISLEY** ▲	Part II	3
22	20	**JOE NICHOLS** [M]	Man With A Memory	12
23	18	**ALISON KRAUSS + UNION STATION** ●	New Favorite	3
19	19	**TRAVIS TRITT** ▲	Down The Road I Go	8
21	23	**LONESTAR** ▲	I'm Already There	1
26	24	**GARY ALLAN** ●	Alright Guy	4
		PACESETTER		
28	29	**GEORGE STRAIT**	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
25	21	**SARA EVANS** ▲	Born To Fly	6
30	27	**PHIL VASSAR**	American Child	4
31	30	**TRACY BYRD**	Ten Rounds	12
27	26	**BROOKS & DUNN** ▲	Steers & Stripes	1
32	25	**SHEDAISY**	Knock On The Sky	3
29	22	**DOLLY PARTON**	Halos & Horns	4
33	31	**KELLIE COFFEY**	When You Lie Next To Me	5
34	32	**JO DEE MESSINA** ▲	Burn	1
35	33	**VARIOUS ARTISTS** ●	Totally Country	2
36	34	**WILLIE NELSON**	The Great Divide	5
42	45	**EMERSON DRIVE**	Emerson Drive	13
47	47	**LEANN RIMES** ●	I Need You	1
37	35	**ANTHONY SMITH**	If That Ain't Country	26
38	37	**TRICK PONY** ●	Trick Pony	12
40	36	**KELLY WILLIS** [M]	Easy	29
43	39	**CHRIS CAGLE** ● [M]	Play It Loud	19
44	44	**GARTH BROOKS** ▲⁴	Scarecrow	1
46	38	**TRACE ADKINS**	Chrome	4
48	52	**ALLISON MOORER** [M]	Miss Fortune	35
		HOT SHOT DEBUT		
		GUY CLARK	The Dark	45
54	59	**CAROLYN DAWN JOHNSON**	Room With A View	8
45	43	**HANK WILLIAMS**	The Ultimate Collection	32
50	46	**MONTGOMERY GENTRY** ●	Carrying On	6
56	48	**SOUNDTRACK**	Down From The Mountain	10
53	64	**REBA MCENTIRE** ●	Greatest Hits Volume III – I'm A Survivor	1
51	49	**VARIOUS ARTISTS**	Time-Life's Treasury Of Bluegrass	27
		VARIOUS ARTISTS	Dressed In Black: A Tribute To Johnny Cash	53
60	53	**ROY D. MERCER** [M]	The Family Album	35
61	—	**VARIOUS ARTISTS**	O Sister 2: A Women's Bluegrass Collection	55
57	50	**DIAMOND RIO** ●	One More Day	5
59	60	**STEVE HOLY** [M]	Blue Moon	7
49	58	**WAYLON JENNINGS**	RCA Country Legends: Waylon Jennings	19
67	62	**PAT GREEN**	Three Days	7
65	66	**CLEDUS T. JUDD** [M]	Cledus Envy	19
52	40	**THE FLATLANDERS** [M]	Now Again	19
41	56	**VARIOUS ARTISTS**	The Best Of America	21
55	41	**PATTY LOVELESS**	Mountain Soul	19
58	42	**SIXWIRE** [M]	Sixwire	38
39	—	**RADNEY FOSTER**	Another Way To Go	39
63	67	**KENNY ROGERS**	Kenny Rogers Love Songs	63
68	54	**PAM TILLIS**	It's All Relative: Tillis Sings Tillis	54
62	55	**ANDY GRIGGS**	Freedom	7
73	71	**VARIOUS ARTISTS**	Classic Country: More Great Story Songs	69
66	72	**VARIOUS ARTISTS**	Country Favorites	66
69	65	**MARK CHESNUTT**	Mark Chesnutt	23
		VARIOUS ARTISTS	O Sister! The Women's Bluegrass Collection	35
64	51	**SOUNDTRACK**	We Were Soldiers	14
71	63	**JOHNNY CASH**	Johnny Cash At Madison Square Garden	60
75	—	**ALAN JACKSON** ▲	When Somebody Loves You	1

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △² Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		43 Weeks At Number 1	
1	**DIXIE CHICKS** ◆ [M]	Wide Open Spaces	243
2	**RASCAL FLATTS** ▲ [M]	Rascal Flatts	120
3	**DIXIE CHICKS** ◆	Fly	160
4	**SOUNDTRACK** ▲	Coyote Ugly	112
6	**LEE ANN WOMACK** ▲	I Hope You Dance	122
7	**TOBY KEITH** ▲	Greatest Hits Volume One	199
9	**NICKEL CREEK** ● [M]	Nickel Creek	94
8	**SHANIA TWAIN** ◆	Come On Over	255
11	**THE JUDDS**	Number One Hits	115
16	**FAITH HILL** ▲	Breathe	150
13	**BROOKS & DUNN** ▲²	The Greatest Hits Collection	262
12	**WILLIE NELSON** ●	16 Biggest Hits	211
18	**GEORGE STRAIT** ▲	Latest Greatest Straitest Hits	115
14	**GARY ALLAN** ▲	Smoke Rings In The Dark	146
17	**ALAN JACKSON** ▲	The Greatest Hits Collection	361
10	**GEORGE JONES**	16 Biggest Hits	100
15	**HANK WILLIAMS JR.** ▲	Greatest Hits, Vol. 1	432
19	**JOHNNY CASH** ●	16 Biggest Hits	181
21	**JOHN DENVER**	The Best Of John Denver	221
22	**TRAVIS TRITT** ▲	Greatest Hits – From The Beginning	298
20	**TOBY KEITH** ▲	How Do You Like Me Now?!	140
—	**KEITH URBAN** ●	Keith Urban	92
23	**ALISON KRAUSS** ▲ [M]	Now That I've Found You: A Collection	288
5	**LEE GREENWOOD** ▲	American Patriot	36
—	**TIM MCGRAW** ▲	Everywhere	217

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △² Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT COUNTRY SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

LAST WEEK	2 WKS. AGO	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
		NUMBER 1	1 Week At Number 1	
1	2	**TEN ROUNDS WITH JOSE CUERVO** B.J.WALKER,JR. (C.BEATHARD,M.HEENEY,M.CANNON-GOODMAN)	**Tracy Byrd** RCA ALBUM CUT	1
2	1	**BEAUTIFUL MESS** M.D.CLUTE,DIAMOND RIO (S.LEMAIRE,C.MILLS,S.MINOR)	**Diamond Rio** ARISTA NASHVILLE ALBUM CUT	1
3	3	**THE IMPOSSIBLE** B.ROWAN (K.LOVELACE,T.MILLER)	**Joe Nichols** UNIVERSAL SOUTH 172241	3
4	5	**SOMEBODY LIKE YOU** D.HUFF,K.URBAN (K.URBAN,J.SHANKS)	**Keith Urban** CAPITOL ALBUM CUT	4
5	4	**I MISS MY FRIEND** F.ROGERS,J.STROUD (T.MARTIN,M.NESLER,T.SHAPIRO)	**Darryl Worley** DREAMWORKS 450378	1
6	10	**WHERE WOULD YOU BE** M.MCBRIDE,P.WORLEY (R.PROCTOR,R.FERRELL)	**Martina McBride** RCA ALBUM CUT	6
7	9	**WORK IN PROGRESS** K.STEGALL (A.JACKSON)	**Alan Jackson** ARISTA NASHVILLE ALBUM CUT	7
8	7	**THE GOOD STUFF** B.CANNON,N.WILSON,K.CHESNEY (J.COLLINS,C.WISEMAN)	**Kenny Chesney** BNA ALBUM CUT	1
9	11	**AMERICAN CHILD** B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	**Phil Vassar** ARISTA NASHVILLE ALBUM CUT	9
10	6	**I KEEP LOOKING** S.EVANS,P.WORLEY (S.EVANS,T.SHAPIRO,T.MARTIN)	**Sara Evans** RCA ALBUM CUT	5
11	13	**MY TOWN** B.CHANCEY (J.STEELE,R.NIELSEN)	**Montgomery Gentry** COLUMBIA 79195	11
12	8	**UNBROKEN** B.GALLIMORE,J.STROUD,T.MCGRAW (H.LAMAR,A.ROBOFF)	**Tim McGraw** CURB ALBUM CUT	1
13	12	**CRY** M.FREDERIKSEN,F.HILL (A.APARO)	**Faith Hill** WARNER BROS. 16888/WRN	12
14	15	**THESE DAYS** M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (J.STEELE,D.WELLS,S.ROBSON)	**Rascal Flatts** LYRIC STREET ALBUM CUT	14
15	16	**LANDSLIDE** DIXIE CHICKS,L.MAINES (S.NICKS)	**Dixie Chicks** MONUMENT 75791/EMN	15
16	20	**WHO'S YOUR DADDY?** J.STROUD,T.KEITH (T.KEITH)	**Toby Keith** DREAMWORKS ALBUM CUT	16
17	22	**SHE'LL LEAVE YOU WITH A SMILE** ◄ AIRPOWER ► T.BROWN & G.STRAIT (O.BLACKMAN,J.KNOWLES)	**George Strait** MCA NASHVILLE 172255	17
18	19	**FORGIVE** M.WRIGHT,T.BRUCE (R.L.HOWARD,T.BRUCE)	**Rebecca Lynn Howard** MCA NASHVILLE 172242	18
19	18	**THICKER THAN BLOOD** A.REYNOLDS (J.YATES,G.BROOKS)	**Garth Brooks** CAPITOL ALBUM CUT	18
	14	**COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)** J.STROUD,T.KEITH (T.KEITH)	**Toby Keith** DREAMWORKS 450815	1
	17	**LONG TIME GONE** DIXIE CHICKS,L.MAINES (D.SCOTT)	**Dixie Chicks** MONUMENT 79790/EMN	2
22	24	**RED RAG TOP** B.GALLIMORE,T.MCGRAW,D.SMITH (J.WHITE)	**Tim McGraw** CURB ALBUM CUT	22
23	25	**STRONG ENOUGH TO BE YOUR MAN** B.J.WALKER,JR.,T.TRITT (T.TRITT)	**Travis Tritt** COLUMBIA 79787	23
24	23	**LIFE HAPPENED** B.J.WALKER,JR.,A.S.MARTIN (P.J.MATTHEWS,K.K.PHILLIPS)	**Tammy Cochran** EPIC ALBUM CUT/EMN	23
	21	**SOMETHING WORTH LEAVING BEHIND** M.WRIGHT,L.A.WOMACK (B.BEAVERS,T.DOUGLAS)	**Lee Ann Womack** MCA NASHVILLE 172245	20
26	26	**FALL INTO ME** R.MARX (D.ORTON,J.STOVER)	**Emerson Drive** DREAMWORKS ALBUM CUT	26
27	29	**EVERY RIVER** K.BROOKS,R.DUNN,M.WRIGHT (ANGELO,T.LITTLEFIELD,K.RICHEY)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	27
28	27	**'TIL NOTHING COMES BETWEEN US** S.HENDRICKS (T.MARTY,K.HARVICK,R.MARSHALL)	**John Michael Montgomery** WARNER BROS. ALBUM CUT/WRN	27
29	32	**I JUST WANNA BE MAD** B.GALLIMORE (K.LOVELACE,L.T.MILLER)	**Terri Clark** MERCURY ALBUM CUT	29
30	30	**ONE DAY CLOSER TO YOU** P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,M.DANNA)	**Carolyn Dawn Johnson** ARISTA NASHVILLE ALBUM CUT	30
31	31	**I WISH YOU'D STAY** F.ROGERS (C.DUBOIS,B.PAISLEY)	**Brad Paisley** ARISTA NASHVILLE ALBUM CUT	31
32	28	**MINE ALL MINE** D.HUFF,SHEDAISY (K.OSBORN,H.POOLE)	**SheDaisy** LYRIC STREET ALBUM CUT	28
33	36	**A LOT OF THINGS DIFFERENT** N.WILSON,B.CANNON,K.CHESNEY (B.ANDERSON,D.DILLON)	**Kenny Chesney** BNA ALBUM CUT	33
34	35	**UNUSUALLY UNUSUAL** D.HUFF (M.MCGUINN)	**Lonestar** BNA ALBUM CUT	34
35	33	**AT THE END OF THE DAY** D.HUFF (K.COFFEY,B.JAMES)	**Kellie Coffey** BNA ALBUM CUT	33
36	38	**ON A MISSION** C.HOWARD (I.DEAN,K.TRIBBLE,D.L.MURPHY)	**Trick Pony** WARNER BROS. ALBUM CUT/WRN	36
37	37	**YOU CAN'T HIDE BEAUTIFUL** C.FARREN (M.DULANEY,J.SELLERS)	**Aaron Lines** RCA ALBUM CUT	37
38	40	**WAITIN' ON JOE** R.VAN HOY (S.AZAR)	**Steve Azar** MERCURY 172257	38
	39	**THE LAST MAN COMMITTED** E.HEATHERLY (H.HEATHERLY)	**Eric Heatherly** DREAMWORKS 450835	36
40	41	**I'M NOT BREAKIN'** D.HUNT,G.LEACH,S.HOLY (J.FOSTER,M.CHRISTIAN)	**Steve Holy** CURB ALBUM CUT	40
41	42	**BEAUTIFUL GOODBYE** J.HANSON,G.DORMAN (J.HANSON,A.PATTON-JOHNSTON)	**Jennifer Hanson** CAPITOL ALBUM CUT	41
	34	**CADILLAC TEARS** L.REYNOLDS (L.SATCHER,W.VARBLE)	**Kevin Denney** LYRIC STREET ALBUM CUT	30
43	49	**CHROME** D.HUFF (J.STEELE,A.SMITH)	**Trace Adkins** CAPITOL ALBUM CUT	43
44	46	**PRACTICE LIFE** D.MALLOY (A.GRIGGS,B.JAMES)	**Andy Griggs With Martina McBride** RCA ALBUM CUT	44
		HOT SHOT DEBUT		
45		**MAN TO MAN** T.BROWN,M.WRIGHT (J.O'NEAL)	**Gary Allan** MCA NASHVILLE 172296	45
46	43	**EVERYDAY ANGEL** R.FOSTER (R.FOSTER)	**Radney Foster** DUALTONE ALBUM CUT	43
	44	**IF HER LOVIN' DON'T KILL ME** A.TIPPIN,B.WATSON,M.BRADLEY (T.WOMACK,J.RICH,V.MCBEHE)	**Aaron Tippin** LYRIC STREET ALBUM CUT	44
48	48	**A MEMORY LIKE I'M GONNA BE** B.BECKETT,J.LASETER (J.LASETER,R.R.MURRAH)	**Tanya Tucker** TUCKERTIME ALBUM CUT	48
49	58	**I'D LOVE TO LAY YOU DOWN** G.COLE (F.A.MACRAE)	**Daryle Singletary** AUDIUM ALBUM CUT	49
50	52	**WHEELS** R.KINGERY,S.WHITEHEAD (R.KINGERY)	**Hometown News** VFR ALBUM CUT	50
51	57	**THESE ARE THE DAYS** B.GALLIMORE,H.LAMAR (H.LAMAR,S.BENTLEY)	**Holly Lamar** UNIVERSAL SOUTH ALBUM CUT	51
52	53	**SHE'LL GO ON YOU** M.WRIGHT,F.ROGERS (M.NARMORE)	**Josh Turner** MCA NASHVILLE 172254	52
53		**MY OLD MAN** T.HEWITT,J.NIEBANK (R.ATKINS,T.HEWITT)	**Rodney Atkins** CURB ALBUM CUT	53
54		**JOHN J. BLANCHARD** B.TERRY (A.SMITH,C.WALLIN)	**Anthony Smith** MERCURY ALBUM CUT	54
	45	**MODERN MAN** K.LEWKING,B.CHANCEY (M.PETERSON,B.ROBERTS,F.GOLDE)	**Michael Peterson** MONUMENT ALBUM CUT/EMN	44
56		**NINETEEN SOMETHIN'** C.LINDSEY (C.DUBOIS,D.LEE)	**Mark Wills** MERCURY ALBUM CUT	56
	47	**THE BALL** S.PARKER,P.WORLEY (J.OTTO,P.J.MATTHEWS,K.K.PHILLIPS)	**James Otto** MERCURY 172244	45
58	60	**THIS SIDE** A.KRAUSS (S.WATKINS)	**Nickel Creek** SUGAR HILL ALBUM CUT	58
	51	**YOU DA MAN** R.STUVE,C.DINAPOLI (J.CLARK,C.WISEMAN)	**Jameson Clark** CAPITOL ALBUM CUT	51
	50	**STARS ON THE WATER** T.BROWN (G.STRAIT,R.CROWELL)	**George Strait** MCA NASHVILLE ALBUM CUT	50

● Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 149 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. (C) CD Single available. (D) DVD Single available. (M) CD Maxi-Single available. (S) Cassette Single available. (T) Vinyl Maxi-Single available. (V) Vinyl Single available. (X) Cassette Maxi-Single available. © 2002, VNU Business Media, Inc. All rights reserved.

Billboard TOP BLUEGRASS ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		9 Weeks At Number 1
1	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170089/IDJMG	O Brother, Where Art Thou?
2	NICKEL CREEK SUGAR HILL 3941	This Side
3	ALISON KRAUSS + UNION STATION ● ROUNDER 616095/IDJMG	New Favorite
4	DOLLY PARTON BLUE EYE 75445/SUGAR HILL	Halos & Horns
7	SOUNDTRACK LOST HIGHWAY 172211/MERCURY	Down From The Mountain
5	VARIOUS ARTISTS TIME-LIFE 8731	Time-Life's Treasury Of Bluegrass
8	VARIOUS ARTISTS ROUNDER 616105/IDJMG	O Sister 2: A Women's Bluegrass Collection
6	PATTY LOVELESS EPIC 85651/SONY	Mountain Soul
9	VARIOUS ARTISTS ROUNDER 616099/IDJMG	O Sister! The Women's Bluegrass Collection
11	RHONDA VINCENT ROUNDER 616114/IDJMG	The Storm Still Rages
10	SOUNDTRACK VANGUARD 79546	Songcatcher
12	RALPH STANLEY COLUMBIA 86625/CRG [M]	Ralph Stanley
	CHRIS THILE SUGAR HILL 3937	Not All Who Wander Are Lost
14	HAYSEED DIXIE [M]	A Hillbilly Tribute To Mountain Love
	RICKY SKAGGS SKAGGS FAMILY/LYRIC STREET 90103/HOLLYWOOD	History Of The Future

Billboard TOP COUNTRY SINGLES SALES

Sales data compiled by Nielsen SoundScan

LAST WEEK	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
		7 Weeks At Number 1
1	LONG TIME GONE MONUMENT 79790/CRG	Dixie Chicks
2	GOD BLESS THE USA CURB 73128	Lee Greenwood
9	THAT'S JUST JESSIE LYRIC STREET 164883/HOLLYWOOD	Kevin Denney
4	CAN'T FIGHT THE MOONLIGHT ● CURB 72116	LeAnn Rimes
3	THE IMPOSSIBLE UNIVERSAL SOUTH 172241/IDJMG	Joe Nichols
8	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
6	I SHOULD BE SLEEPING DREAMWORKS 450382/INTERSCOPE	Emerson Drive
5	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137*/MADACY	Randy Travis
7	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
—	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164058/HOLLYWOOD	Brian McComas

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



Latin Notas™

by Leila Cobo

MTV EN ESPAÑOL: MTV has announced that it will air the first MTV Video Music Awards Latin America (MTVVMALA) live on its MTV2 U.S. feed. In a groundbreaking move, one week after the awards show—on Friday, Nov. 1—the show will air again, this time on MTV U.S. during prime time (*Billboard Bulletin*, Sept. 25). This marks the first time that a special of this nature will run on MTV in another language (Spanish) with English subtitles. Although MTV has ventured into Spanish territory before—notably with the *Shakira Unplugged* special—that show featured mostly music. While the MTVVMALAs will feature music in Spanish *and* English (confirmed acts include **Santana** with **Michelle Branch**, **Maná**, and **System of a Down**), all the hosting and most of the talking will be *en español*.

But was it this bilingualism that turned viewers off the Latin Grammys last week, with ratings down to almost half what was attained during the first broadcast in 2000?

"The simple answer is, we're not sure [if the Spanish will be a turn-off]," MTV/MTV2 president **Van Toffler** says. "We do know that because we appeal to a younger demographic, they're much more adventuresome on how they watch television, how they watch film. We're hoping that sense of adventure will transcend to [this show]."



ZEL

Unlike CBS, a network with a broad appeal, MTV generally targets a younger, niche audience specifically looking to hear pop and rock. But MTV Networks Latin America president **Antoinette Zel** says that regardless of how it does in the U.S., the awards show is focused on MTV Latin America's audience. "We want to be pure to what the mission of the show is," Zel says. "We have an audience of 13 million homes that are going to connect with this show and make it a very credible property in the long term."

Latin Notas would love for MTV to get into the habit of airing shows in the Spanish language. Although the U.S. has MTVS, which is 100% Spanish-language, it is digitally distributed and not as widely available as MTV. For many, in fact, the lackluster development of new Latin talent can be directly attributable to the lack of a youth-driven music channel. If the awards show is a success on MTV and MTV2, Toffler says, "it might lead to additional programming in Spanish and potentially in other languages. And us catering further to this Hispanic audience."

Outside the U.S., the MTVVMALAs —which take place Oct. 24 in Miami Beach—will air live on MTV Latin America's various feeds and later on MTVs around the world.

AWARDS SPIKE SALES: Despite the low ratings earned by the Latin Grammy Awards telecast Sept. 18 on CBS, several performers were big sales winners. Notable gainers included **Alejandro Sanz**, whose *MTV Unplugged* jumped from No. 62 on the *Billboard* Top Latin Albums chart to No. 14; **Celia Cruz**, whose *La Negra Tiene Tumbao* jumped from No. 54 to No. 17; and **Carlos Vives**, whose *Déjame Entrar* moved from No. 41 to No. 22. (See Over the Counter, page 77.)

TOURS, TOURS, TOURS: Latin music's top artists have embarked—or are on the verge of embarking—on simultaneous cross-country fall tours. Mexican rock band **Maná** kicks off its Revolución de Amor world tour Sept. 29 in Denver and will play 12 U.S. cities through October. **Rubén Blades** begins his 12-city, mid-size venue tour in support of his new release, *Mundos*, Oct. 12 in Miami. **Shakira**'s Tour of the Mongoose kicks off Nov. 8 in San Diego and includes 30 U.S. cities through next February. Shakira will play a handful of European dates in December and will then return to the U.S. before heading for Mexico and South America.

NEW MATH: Contrary to the Hot Latin Tracks chart that appeared in the Sept. 21 issue of *Billboard*, **Jennifer Peña's** Univision release "El Dolor de Tu Presencia" actually held a fifth week at No. 1. A revision by Nielsen Broadcast Data Systems removed one play from **Enrique Iglesias'** Universal Latino track "Mentiroso," a change that made a difference at the top of the chart. The revision was made after the chart's production deadline had passed. Iglesias did move to the top of the chart in the following week.

Café Quijano Aims For '100%' Success

BY HOWELL LLEWELLYN

MADRID—Though the Spanish music industry has been knocked sideways by growing piracy at one end and by CD-driven TV phenomenon *Operación Triunfo* at the other, during the past year, one thing has remained constant. Unassuming Latin rock band Café Quijano entered Spain's sales charts at No. 5 in May 2001 with its third Warner Spain album, *La Taberna del Buda* (The Buddha's Tavern), and no fewer than 67 weeks later, the album is still there—at No. 4, having sold nearly 500,000 units.

To celebrate this quiet success, on Sept. 2 Warner Spain released a four-album boxed set, *100% Quijano*, which includes Café Quijano's three studio albums—1997's *Café Quijano*, 1999's *La Extraordinaria Paradoja Del Sonido Quijano*, and *La Taberna del Buda*—plus a DVD featuring live versions of 20 of its best songs and all its videoclips.



CAFÉ QUIJANO

LONG LIVE 'BUDA'

"We hope to have two references in the top 10 at the same time, because we think *La Taberna* will stay high in the charts for a while," Warner Spain A&R local product manager Txema Rosique says. "The durability of *La Taberna* is the success of good songs and constant work. The album has produced five singles, and the band has played on TV more than 60 times."

Café Quijano—consisting of teetotal brothers Manolo, Oscar, and Raúl Quijano—recorded *La Taberna del Buda* at Westlake Audio Studio in Los Angeles in early 2001 and began pre-promotion 18 months ago. Since then, the group has played more than 200 concerts to promote the album, including a current 105-gig tour of Spain—the biggest the country has seen this year—that ends Oct. 31.

"Only four or five Spanish albums have stayed so high in the charts for so long," elder brother and singer Manolo says. "We are very proud to have shown that by putting our hands to the task we can keep the public's support. We do as much TV and radio promotion as we can, despite the long tour we are on."

CAFÉ SERVES SEVERAL MARKETS

Café Quijano is also known outside Spain, with its albums released in several European territories, the U.S., and Latin America. In years past, the band has been nominated for a Latin Grammy Award (best new artist) and a general-market Grammy Award (best Latin alternative rock album).

The band's debut album, *Café Quijano*, was released in Spain and Mexico only, where it sold 75,000 and 45,000 units, respectively. *La Extraordinaria Paradoja Del Sonido Quijano* was moved in more territories, selling a total of 500,000 units. Warner Spain says *La Taberna del Buda* has shifted 1 million units, which means a half-million between Latin America, the U.S., and Europe.

The band is a regular on Cadena SER's Latino network Cadena DIAL, the second-most popular in Spain, with a daily audience of 1.5 million. DIAL director Francisco Herrera says, "The lyrics are easy to understand, and the songs are catchy."

Manola Quijano says, "On *La Taberna*, we wanted to get a Latino sound mixed with the force of rock and to make things more simple from the maximum level of virtuosity and difficulty. In each song, there are at least two or three different atmospheres. The compositions are simple but in no way obvious, and they surprise at every turn."

Quijano explains that the album is a tribute to the brothers' father, a music teacher who used to play his guitar in a local bar in their home city of León. "We used to play along with him—it was our first contact with the public," Quijano recalls. "As our father is short and tubby, as well as bald, he looks a bit like a buddha."

The album features guest appearances from several L.A. session musicians, including guitarist Michael Landau, pianist David Foster, saxophonist Don Marquis, and drummer Vinnie Colaiuta. The band plans to return to Westlake Audio studio next May to record its fourth album.

AméricaLatina...

In Mexico: In celebration of her 40-year career, Spanish diva Rocío Dúrcal returned Sept. 19 to the Auditorio Nacional in Mexico City for a concert recorded for release as a live album at the end of the year. The album is the second of two live discs Durcal recorded in the same venue. The first was titled *El Concierto* (The Concert) and released in 1992 on BMG. The only song that will be repeated on *El Concierto II*—due for release in November on BMG—is a new version of "Amor Eterno" (Eternal Love). Other tracks to be included are "Vestida de Blanco" (Dressed in White) and "Te Sigo Amando" (I Still Love You). A *ranchera* set includes "Si Nos Dejan" (If They Let Us) and "A Media Luz" (At Half Light). Durcal also sang tracks recorded during her early career and a duet—"Acompáname" (Come With Me)—with special guest Enrique Guzmán, with whom she sang the track in 1962 for the movie of the same name. **TERESA AGUILERA**

In Argentina: Rock band Rata Blanca has hit the road to promote its new album, *El Camino del Fuego* (The Road of Fire), released in Argentina through Tocka Discos. In October, it will tour Colombia and the U.S., returning to Buenos Aires for a Nov. 2 concert at the 7,000-capacity Luna Park arena. The band's album is set for a U.S. release Sept. 28 through Delanuca, and a special vinyl edition will hit stores in Italy through the Underground Symphony label . . . Popular Uruguayan legend Ruben Rada has inked a deal with EMI Argentina and will celebrate with the immediate release of "Alegre Caballero" (Happy Gentleman), the first single from a new album due in October. Rada's last album, the platinum-certified *Quién Va a Cantar* (Who's Going to Sing), was released in 2000 on Universal . . . BMG artist Gustavo Cerati will deliver his long-awaited new solo album in November, co-produced with Toy Hernandez (Control Machete) in Buenos Aires. Featured musicians include Leandro Fresco, DJ Zucker, and celebrated folklore percussionist Domingo Cura. **MARCELO FERNANDEZ BITAR**

In Colombia: A new type of Colombian music is coming from Chocó, a state located on the Pacific coast of Colombia. That music is by Nina, a 21-year-old singer who is winning airplay, thanks to an original mix of *chirimía* (traditional music of that region, replete with African percussion and winds) with pop and rap. Nina is the daughter of Nino Caicedo, leader of veteran salsa band Guayacán, whose production skills have been instrumental in making his daughter's music sound contemporary without betraying her roots. Although all cuts on Nina's eponymous debut (on Virgin Colombia) are in Spanish, she spent two years in England, leading many to speculate about future English-language recordings. **GUSTAVO GOMEZ**

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

LAST WEEK	2 WKS. AGO	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POSITION
		NUMBER 1 — 6 Weeks At Number 1		
1	2	1	**EL DOLOR DE TU PRESENCIA**	**Jennifer Pena**	1
	1	2	**MENTIROSO** (E.IGLESIAS, L.MENDEZ, E.IGLESIAS, C.GARCIA ALONSO)	**Enrique Iglesias** / UNIVERSAL LATINO	1
3	3	3	**VUELA MUY ALTO** (J.REYES)	**Jerry Rivera**	3
4	6	6	**PERDONAME MI AMOR** (J.GUILLEN, R.GONZALEZ MORA)	**Conjunto Primavera** / FONOVISA	4
	5	4	**A DIOS LE PIDO** (G.SANTAOLALLA, JUANES)	**Juanes**	2
	7	7	**Y TU TE VAS** (R.L.TOLEDO, F.DE VITA)	**Chayanne** / SONY DISCOS	1
		GREATEST GAINER		
12	11	14	**NO ME ENSENASTE**	**Thalia**	7
8	8	8	**ANGEL DE AMOR** (HERLA GONZALEZ, HERLA GONZALEZ)	**Mana** / WARNER LATINA	6
9	9	12	**POR MAS QUE INTENTO** (K.SANTANDER, J.M.LUGO, K.SANTANDER)	**Gilberto Santa Rosa** / SONY DISCOS	9
	4	5	**ENTRA EN MI VIDA**	**Sin Bandera** / SONY DISCOS	4
11	12	23	**TODO MI AMOR** (SHEPPARD, K.GIDIA, T.VERGES, B.JAMES)	**Paulina Rubio** / UNIVERSAL LATINO	11
	10	11	**VOY A VOLVERTE LOCA** (A.JAEN)	**Alejandro Montaner** / SONY DISCOS	10
13	21	29	**ASEREJE** (M.RUIZ, M.RUIZ)	**Las Ketchup** / SONY DISCOS	13
14	19	16	**ESTOY SUFRIENDO** (A.VALENZUELA, O.VALENZUELA, G.LIZARRAGA)	**German Lizarraga** / EMI LATIN	13
	13	10	**NO ME SE RAJAR** (J.LIZARRAGA, A.LIZARRAGA, J.C.FRAYLE)	**Banda El Recodo** / FONOVISA	10
16	20	26	**TE SOLTE LA RIENDA**	**Lupillo Rivera** / SONY DISCOS	16
	15	15	**CUANDO TE ACUERDES DE MI** (B.SILVETTI, M.A.SOLIS)	**Marco Antonio Solis** / FONOVISA	11
15	23	21	**VIVIENDO**	**Marc Anthony** / COLUMBIA/SONY DISCOS	11
	16	13	**YO PUEDO HACER** (B.SILVETTI, R.MONTANER, M.FLORES)	**Ricardo Montaner** / WARNER LATINA	2
17	33	34	**JURO POR DIOS** (A.VALENZUELA, O.VALENZUELA, J.ZAZUETA)	**Banda Tierra Blanca** / AZTECA	16
	18	20	**UNA LAGRIMA NO BASTA** (A.A.ALBA, A.A.ALBA)	**Los Temerarios** / FONOVISA	7
22	22	17	**ES POR AMOR** (D.POVEDA, ESTEFANO D.POVEDA)	**Alexandre Pires** / EMI LATIN	8
	14	22	**CARITO** (E.ESTEFAN, JR, S.KIRYS, C.VIVES, A.CASTRO, C.VIVES, E.CUADRADO)	**Carlos Vives** / EMI LATIN	14
	25	30	**CON ELLA** (K.SANTANDER, D.BETANCOURT, K.SANTANDER, D.SANCHEZ)	**Cristian** / ARIOLA/BMG LATIN	9
18	24	24	**MAS DEBIL QUE TU** (R.MUNOZ, R.MARTINEZ, L.PADILLA)	**Intocable** / EMI LATIN	19
19	37	38	**TU FORMA DE SER CUMBIA** (A.GARZA, R.GARZA, NOT LISTED)	**Alberto Y Roberto** / VCA	26
27	30	18	**DEL OTRO LADO DEL PORTON** (R.AYALA, F.MARTINEZ, F.MARTINEZ)	**Ramon Ayala Y Sus Bravos Del Norte** / FREDDIE	12
21	35	37	**ARBOLES DE LA BARRANCA** (EL COYOTE Y SU BANDA TIERRA SANTA, C.FERRANEGRA SALAZAR)	**El Coyote Y Su Banda Tierra Santa** / EMI LATIN	28
29	31	39	**YO TE SEGUIRE QUERIENDO** (E.PAEZ, A.TORRES)	**Nico Flores Y Su Banda Puro Mazatlan** / BEAT/BMG LATIN	29
	27	32	**TANTO QUE TE DI** (E.NAZARIO, T.TORRES, L.PONS, C.BRANT)	**Ednita Nazario** / SONY DISCOS	27
23	32	35	**POR LAS DAMAS** (J.NAVARRETE, C.ALVARADO, M.CAMPOS)	**Cardenales De Nuevo Leon** / DISA	29
	36	36	**25 ROSAS** (A.MACIAS, J.SEBASTIAN)	**Cuisillos De Arturo Macias** / MUSART/BALBOA	32
33	45	—	**AMOR DE INTERNET** (NOT LISTED, NOT LISTED)	**Socios Del Ritmo** / IM	33
	29	25	**SI TU TE VAS** (G.RUBIN)	**Paulina Rubio** / UNIVERSAL LATINO	5
35	38	43	**NO QUE NO** (J.G.DEGOLLADO, S.DEGOLLADO, R.TOVAR)	**Control** / EMI LATIN	35
	34	28	**CADA DIA MAS** (NOT LISTED, R.GUIRADO)	**Los Canelos De Durango** / CINTAS ACUARIO/SONY DISCOS	28
	28	31	**VESTIDO BLANCO** (A.BUENROSTRO, M.BUENROSTRO, J.GISELL, J.CASADO)	**El Poder Del Norte** / DISA	21
			HOT SHOT DEBUT		
42			**TE VAS**	**Luis Fonsi**	38
	26	19	**JUGO A LA VIDA** (M.QUINTERO LARA, M.QUINTERO LARA)	**Los Tucanes De Tijuana**	7
			CARALUNA (J.FOCHOA, BACKOS, G.VASQUEZ, J.VILLAMIZAR)	**Bacilos** / WARNER LATINA	40
	39	27	**NO SE VIVIR** (E.MARTINEZ, J.M.FIGUEROA)	**Jose Manuel Figueroa**	21
42			**BAM BAM** (E.ESTEFAN, JR, S.KIRYS, E.REGUEIRA)	**Rabanes** / CRESCENT MOON/SONY DISCOS	42
	41	50	**LA COSITA** (V.DOFFEL, V.WALL, V.DOFFEL, A.CASTRO, J.CANARIO)	**Ilegales**	41
	42	48	**CAPRICHO MALDITO** (M.MORALES, P.GARZA)	**Los Rieleros Del Norte** / FONOVISA	42
45			**SI TUVIERA QUE ELEGIR**	**Ricardo Montaner** / WARNER LATINA	45
31	46	—	**KILOMETROS** (A.BAQUERO, I.GARCIA, N.SCHAJRIS)	**Sin Bandera** / SONY DISCOS	31
47			**EL AMOR NO TIENE EDAD** (J.A.LEDEZMA, R.AMPARO)	**El Coyote Y Su Banda Tierra Santa** / EMI LATIN	47
30	50	—	**LA PLAYA** (N.WALKER, K.SAN MARTIN)	**La Oreja De Van Gogh** / SONY DISCOS	30
16			**TE AVISO, TE ANUNCIO (TANGO)**	**Shakira** / EPIC/SONY DISCOS	16
	40	40	**ARRANCAME** (J.M.ELIZONDO, M.A.ZAPATA, O.VILLARREAL)	**Pesado** / WEAMEX/WARNER LATINA	34

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (39 Latin Pop, 17 Tropical/Salsa, 44 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ▽ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
	MENTIROSO	ENRIQUE IGLESIAS
4	ANGEL DE AMOR	MANA
5	Y TU TE VAS	CHAYANNE
3	EL DOLOR DE TU PRESENCIA	JENNIFER PENA
2	ENTRA EN MI VIDA	SIN BANDERA
6	VUELA MUY ALTO	JERRY RIVERA
8	A DIOS LE PIDO	JUANES
9	TODO MI AMOR	PAULINA RUBIO
10	NO ME ENSENASTE	THALIA
7	VOY A VOLVERTE LOCA	ALEJANDRO MONTANER
14	POR MAS QUE INTENTO	GILBERTO SANTA ROSA
16	ASEREJE	LAS KETCHUP
11	YO PUEDO HACER	RICARDO MONTANER
12	EL [illegible]	ALEJANDRO FRAILE
13	CUANDO TE ACUERDES DE MI	MARCO ANTONIO SOLIS
15	CON ELLA	CRISTIAN
17	TANTO QUE TE DI	EDNITA NAZARIO
18	TE VAS	LUIS FONSI
19	SI TU TE VAS	PAULINA RUBIO
20	QUITAME ESE HOMBRE	THALIA
21	CARITO	CARLOS VIVES
22	KILOMETROS	SIN BANDERA
27	TE AVISO, TE ANUNCIO (TANGO)	SHAKIRA
31	SI TUVIERA QUE ELEGIR	RICARDO MONTANER
25	BAM BAM	RABANES
23	UNA LAGRIMA NO BASTA	LOS TEMERARIOS
35	ES POR TI	JUANES
29	LA CADENA SE ROMPIO	MARIA LAA
37	CARALUNA	BACILOS
30	TU NO SOSPECHAS	RBD
32	JUST LIKE A PILL	PINK
34	LA VIDA QUE VA	FARRAH
36	ENTRE EL AMOR Y EL ODIO	ANGEL LOPEZ
26	TAN SOLO TU	MIA FEATURING ALEX PANDINI
33	SHHH	A1 FEATURING WILL.I.AM
38	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW
39	QUEDATE	LARA FABIAN
28	TORERO	CHAYANNE
40	LLOVIENDO ESTRELLAS	NOTIAN
	UNA PROMESA	RBD

TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	POR MAS QUE INTENTO	GILBERTO SANTA ROSA
2	VUELA MUY ALTO	JERRY RIVERA
3	VIVIENDO	MARC ANTHONY
4	MENTIROSO	ENRIQUE IGLESIAS
7	A DIOS LE PIDO	JUANES
6	EL DOLOR DE TU PRESENCIA	JENNIFER PENA
5	ANGEL DE AMOR	MANA
10	TODO MI AMOR	PAULINA RUBIO
13	NO ME ENSENASTE	THALIA
9	DOS LOCOS	MAJALE'S A.J. LEANDRO
11	BESAME EN LA BOCA	[illegible] RESPIN
15	NOS SOBRO LA ROPA	CHAYANNE FEATURING [illegible]
22	ASEREJE	LAS KETCHUP
17	LA COSITA	LIL' FONSI
27	BAM BAM	RABANES
13	ENTRE EL AMOR Y EL ODIO	ANGEL LOPEZ
8	CARITO	CARLOS VIVES
14	SE ME SUBE	MANA FEATURING [illegible]
18	Y TU TE VAS	CHAYANNE
16	AMOR AMOR	[illegible]
25	UN BESO	GRUPO MANIA
17	TANTO QUE TE DI	EDNITA NAZARIO
19	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW
12	ES POR TI	JUANES
20	JUST LIKE A PILL	PINK
7	EMBOSCADA	JULIO
24	EL AMOR MIO	RABITO
21	COMPLICATED	AVRIL LAVIGNE
	A QUE NO TE ATREVES	[illegible]
32	GATA SALVAJE	PAPO MONTERO
24	MAL ACOSTUMBRADO	FERNANDO [illegible]
23	SI NO TE HUBIERAS IDO	MARC ANTHONY
34	CARALUNA	BACILOS
28	VOY A VOLVERTE LOCA	ALEJANDRO MONTANER
35	NOCHES DE FANTASIA	[illegible]
31	GUITARRA	EDWIN LUNA FEATURING [illegible]
	MI BOMBON	ARAS
	VETE Y OLE	CELIA CRUZ
	SE ME OLVIDO	JUAN MARCUS
	TE VAS	LUIS FONSI

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	[illegible]	CONJUNTO PRIMAVERA
2	EL DOLOR DE TU PRESENCIA	JENNIFER PENA
5	ESTOY SUFRIENDO	GERMAN LIZARRAGA
3	NO ME SE RAJAR	BANDA EL RECODO
6	TE SOLTE LA RIENDA	LUPILLO RIVERA
11	JURO POR DIOS	BANDA TIERRA BLANCA
7	MAS DEBIL QUE TU	INTOCABLE
8	DEL OTRO LADO DEL PORTON	RAMON AYALA Y SUS BRAVOS DEL NORTE
9	TU FORMA DE SER CUMBIA	ALBERTO Y ROBERTO
10	ARBOLES DE LA BARRANCA	EL COYOTE Y SU BANDA TIERRA SANTA
13	YO TE SEGUIRE QUERIENDO	NICO FLORES Y SU BANDA PURO MAZATLAN
12	POR LAS DAMAS	CARDENALES DE NUEVO LEON
17	25 ROSAS	CUISILLOS DE ARTURO MACIAS
14	MENTIROSO	CONTROL
24	AMOR DE INTERNET	SOCIOS DEL RITMO
16	NO QUE NO	CONTROL
44	CADA DIA MAS	LOS CANELOS DE DURANGO
15	VESTIDO BLANCO	EL PODER DEL NORTE
18	JUGO A LA VIDA	LOS TUCANES DE TIJUANA
19	UNA LAGRIMA NO BASTA	LOS TEMERARIOS
22	NO SE VIVIR	JOSE MANUEL FIGUEROA
21	CAPRICHO MALDITO	LOS RIELEROS DEL NORTE
4	EL AMOR NO TIENE EDAD	EL COYOTE Y SU BANDA TIERRA SANTA
33	ARRANCAME	PESADO
26	QUE BUENA SUERTE	RANCHERA
32	EL SUBE Y BAJA	[illegible]
23	ENTRA EN MI VIDA	SIN BANDERA
25	IT'S OK	[illegible]
30	FUI TAN FELIZ	[illegible]
	NINA Y MUJER	[illegible]
29	BAILAME	[illegible]
31	EL [illegible]	[illegible]
34	TE AMO, TE EXTRAÑO	[illegible]
36	QUE DO TRISTE EL JACAL	RAMON AYALA Y LOS BRAVOS DEL NORTE
27	NI ME DEBES NI TE DEBO	[illegible]
38	YO NO FUI	[illegible]
40	A CAMBIO DE QUE	PALOMO
41	LA CHICA SEXY	[illegible]
42	DESAIRES	BANDA TIERRA SANTA
43	[illegible]	[illegible]

Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
		NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1	
1		**ENRIQUE IGLESIAS**	Quizas	1
2	1	**MANA** WARNER LATINA 48560 (10.98/18.98)	Revolucion De Amor	1
		GREATEST GAINER		
3	4	**JUANES** ○ UNIVERSAL LATINO 16.98 CD [M]	Un Dia Normal	2
4	3	**CONJUNTO PRIMAVERA** [M]	Perdoname Mi Amor	2
5	23	**VARIOUS ARTISTS** GRAMMY 49152/WARNER LATINA (10.98/18.98)	2002 Latin Grammy Nominees	5
6	2	**GILBERTO SANTA ROSA** SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	2
7	7	**JENNIFER PENA** UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2
8	6	**VARIOUS ARTISTS**	Arcoiris Musical Mexicano	2
9	5	**LOS TEMERARIOS** AFG SIGMA 0529/FONOVISA (10.98/16.98)	Una Lagrima No Basta	1
10		**LIBERACION** [M]	Historia Musical	10
11	9	**THALIA** △ EMI LATIN 28753 (10.98/17.98) [M]	Thalia	1
12	18	**MARC ANTHONY** ●	Libre	1
13	8	**CHAYANNE** [M]	Grandes Exitos	1
		PACESETTER		
14	62	**ALEJANDRO SANZ** △ [M]	MTV Unplugged	1
15	10	**BANDA EL RECODO** FONOVISA 80220 (9.98/13.98) [M]	No Me Se Rajar	1
16	12	**SIN BANDERA** ○ SONY DISCOS 84866 (16.98 EQ CD) [M]	Sin Bandera	12
17	54	**CELIA CRUZ** [M]	La Negra Tiene Tumbao	17
18	19	**VICENTE FERNANDEZ** [M]	Historia De Un Idolo Vol. 2	2
19	11	**LOS ACOSTA** [M]	Historia Musical: 30 Pegaditas	8
20	29	**LAS KETCHUP** SONY DISCOS 87433 (15.98 EQ CD) [M]	Hijas Del Tomate	20
21	21	**CRISTIAN** ARIOLA 95787/BMG LATIN (16.98 CD)	Grandes Exitos	21
22	41	**CARLOS VIVES** EMI LATIN 35856 (9.98/15.98) [M]	Dejame Entrar	1
23	14	**VARIOUS ARTISTS**	15 Postales De Amor	11
24		**MANU CHAO** VIRGIN 13242 (16.98 CD)	Live Album	24
25	17	**VARIOUS ARTISTS** DISA 724040/UG (7.98/13.98)	La Hora Sonidera	8
26	15	**VARIOUS ARTISTS** DISA 727027/UG (8.98/13.98)	Pegaditas De...Ayer Y Hoy	14
27	13	**JERRY RIVERA** [M]	Vuela Muy Alto	8
28	25	**GERMAN LIZARRAGA** DISA 727028/UG (13.98 CD)	German Lizarraga	16
29	24	**MONCHY & ALEXANDRA** [M]	Confesiones...	8
30	27	**VICENTE FERNANDEZ** △² SONY DISCOS 84185 (10.98 EQ/16.98) [M]	Historia De Un Idolo Vol. 1	1
31	20	**SOUNDTRACK**	El Clon	19
32	22	**LOS TUCANES DE TIJUANA** [M]	Jugo A La Vida	10
33	16	**EDNITA NAZARIO** [M]	Acustico	3
34	30	**ALEXANDRE PIRES** [M]	Alexandre Pires	3
35	28	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** ●	Shhh!	1
36	31	**LOS ORIGINALES DE SAN JUAN** ○ EMI LATIN 40884 (9.98/15.98) [M]	Perro Malagradecido	9
37	34	**LOS HURACANES DEL NORTE**	Pa'l Norte	15
38	33	**GRUPO BRYNDIS** DISA 728980/UG (17.98 CD)	Hablando De Amor Poemas	10
39	40	**GRUPO MANIA**	Latino	21
40	32	**PILAR MONTENEGRO** △ UNIVISION 310026/UG (9.98/13.98) [M]	Desahogo	2
41		**RUBEN BLADES**	Mundo	41
42	36	**VARIOUS ARTISTS** DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1
43	48	**VICO C** EMI LATIN 72620 (10.98/13.98)	Emboscada	43
44	26	**PLAYERO** BM 51182 (7.98/13.98)	Playero 42: Episodio I	26
45	35	**LOS TEMERARIOS**	Historia Musical	1
46	39	**MARCO ANTONIO SOLIS** ● FONOVISA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1
47	46	**LOS ORIGINALES DE SAN JUAN** UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18
48	37	**ANGEL LOPEZ** SONY DISCOS 84482 (6.98 EQ/16.98)	En Mi Soledad	37
49	38	**LOS RIELEROS DEL NORTE** FONOVISA 6229 (10.98/13.98)	Cuesta Arriba	20
50	43	**INTOCABLE** △ EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1
51	50	**GRUPO EXTERMINADOR** FONOVISA 80235 (9.98/13.98)	A Calzon Quitado	38
52	63	**RAMON AYALA Y SUS BRAVOS DEL NORTE** [M]	El Numero 100	5
53	47	**LOS TERRIBLES DEL NORTE** FREDDIE 71851 (7.98/13.98)	20 Corridazos	47
54	44	**VARIOUS ARTISTS** MOCK & ROLL 9504181/LIDERES (6.98/11.98)	Puras Cumbias Sonideras	21
55	64	**LA LEY** WEA/HOT & ARMS/WARNER LATINA (10.98/16.98) [M]	MTV Unplugged	13
56	51	**LOS ANGELES AZULES** DISA 727014/UG (8.98/13.98) [M]	Historia Musical	2
57	56	**JOAN SEBASTIAN** [M]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
58	45	**GRUPO BRYNDIS** DISA 727012/UG (8.98/13.98) [M]	Historia Musical Romantica	1
59	58	**JOAN SEBASTIAN & MARCO ANTONIO SOLIS** MUSART 7548/BALBOA (7.98/13.98)	Los Grandes	14
60	42	**ALICIA VILLARREAL** UNIVERSAL LATINO 014824 (8.98/13.98) [M]	Soy Lo Prohibido	3
61	55	**JOSE ALFREDO JIMENEZ** ARIOLA 79805/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
62	57	**JOSE ALFREDO JIMENEZ** ARIOLA 79806/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
63	59	**LOS BUKIS** FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
64	53	**ELVIS CRESPO** ○ SONY DISCOS 84082 (9.98 EQ/15.98)	Urbano	4
65	52	**ROGELIO MARTINEZ** FONOVISA 80210	Atrevete A Olvidarme	18
66	49	**JESSIE MORALES: EL ORIGINAL DE LA SIERRA** UNIVISION 310086/UG (9.98/13.98)	Ranchero Y Mucho Mas	29
67		**VARIOUS ARTISTS** J&N 84916/SONY DISCOS (13.98 EQ CD)	Super Bachatazos 2003	67
68	67	**ELIADES OCHOA** HIGHER OCTAVE WORLD 12688/HIGHER OCTAVE (16.98 CD)	Estoy Como Nunca	58
69	66	**EL COYOTE Y SU BANDA TIERRA SANTA** EMI LATIN	El Amor No Tiene Edad	48
70	71	**RAMON AYALA Y SUS BRAVOS DEL NORTE** △ FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
71	60	**LOS SUENOS AZULES** DOUBLE	Grandes Exitos Del Momento	60
72	70	**LOS RIELEROS DEL NORTE** FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
73	61	**DI BLASIO** ARIOLA 80826/BMG	Gardel Di Blasio	55
74		**SPANISH HARLEM ORCHESTRA** ROPEADOPE/ATLANTIC 83135 AG (17.98 CD)	Un Gran Dia En El Barrio	74
75		**LOS ORIGINALES/LOS RAZOS** ○ EMI LATIN 37975 (9.98/13.98)	Que Buena...La Lucha De Las Estrellas	16

LATIN POP ALBUMS

1	ENRIQUE IGLESIAS — QUIZAS (UNIVERSAL LATINO)
2	MANA — REVOLUCION DE AMOR (WARNER LATINA)
3	JUANES — UN DIA NORMAL (SURCO/UNIVERSAL LATINO)
4	VARIOUS ARTISTS — 2002 LATIN GRAMMY NOMINEES (GRAMMY/WARNER LATINA)
5	THALIA — THALIA (EMI LATIN)
6	CHAYANNE — GRANDES EXITOS (SONY DISCOS)
7	ALEJANDRO SANZ — MTV UNPLUGGED (WARNER LATINA)
8	SIN BANDERA — SIN BANDERA (SONY DISCOS)
9	LAS KETCHUP — HIJAS DEL TOMATE (SONY DISCOS)
10	CRISTIAN — GRANDES EXITOS (ARIOLA/BMG LATIN)
11	MANU CHAO — LIVE ALBUM (VIRGIN)
12	SOUNDTRACK — EL CLON (SONY DISCOS)
13	EDNITA NAZARIO — ACUSTICO (SONY DISCOS)
14	ALEXANDRE PIRES — ALEXANDRE PIRES (RCA/BMG LATIN)
15	A.B. QUINTANILLA Y LOS KUMBIA KINGS — SHHH! (EMI LATIN)
16	PILAR MONTENEGRO — DESAHOGO (UNIVISION/UG)
17	VICO C — EMBOSCADA (EMI LATIN)
18	PLAYERO — PLAYERO 42: EPISODIO I (BM)
19	MARCO ANTONIO SOLIS — MAS DE MI ALMA (FONOVISA)
20	ANGEL LOPEZ — EN MI SOLEDAD (SONY DISCOS)

TROPICAL/SALSA ALBUMS

1	GILBERTO SANTA ROSA — VICEVERSA (SONY DISCOS)
2	MARC ANTHONY — LIBRE (COLUMBIA/SONY DISCOS)
3	CELIA CRUZ — LA NEGRA TIENE TUMBAO (SONY DISCOS)
4	CARLOS VIVES — DEJAME ENTRAR (EMI LATIN)
5	JERRY RIVERA — VUELA MUY ALTO (ARIOLA/BMG LATIN)
6	MONCHY & ALEXANDRA — CONFESIONES (J&N/SONY DISCOS)
7	GRUPO MANIA — LATINO (UNIVERSAL LATINO)
8	RUBEN BLADES — MUNDO (SONY DISCOS)
9	ELVIS CRESPO — URBANO (SONY DISCOS)
10	VARIOUS ARTISTS — SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)
11	ELIADES OCHOA — ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)
12	SPANISH HARLEM ORCHESTRA — UN GRAN DIA EN EL BARRIO (ROPEADOPE/ATLANTIC/AG)
13	MANNY MANUEL — MANNY MANUEL (UNIVERSAL LATINO)
14	FRANK REYES — DEJAME ENTRAR EN TI (J&N/SONY DISCOS)
15	PROYECTO UNO — TODO EXITOS DE PROYECTO UNO (LIDERES)
16	CABAS — CABAS (EMI LATIN)
17	VARIOUS ARTISTS — LATIN GROOVE (PUTUMAYO)
18	RAULIN RODRIGUEZ — DERROCHE DE AMOR (J&N/SONY DISCOS)
19	VARIOUS ARTISTS — CONGO TO CUBA (PUTUMAYO)
20	VARIOUS ARTISTS — BACHATAHITS 2002 (J&N/SONY DISCOS)

REGIONAL MEXICAN ALBUMS

1	CONJUNTO PRIMAVERA — PERDONAME MI AMOR (FONOVISA)
2	JENNIFER PENA — LIBRE (UNIVISION/UG)
3	VARIOUS ARTISTS — ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
4	LOS TEMERARIOS — UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)
5	LIBERACION — HISTORIA MUSICAL (DISA/UG)
6	BANDA EL RECODO — NO ME SE RAJAR (FONOVISA)
7	VICENTE FERNANDEZ — HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
8	LOS ACOSTA — HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
9	VARIOUS ARTISTS — 15 POSTALES DE AMOR (LIDERES)
10	VARIOUS ARTISTS — LA HORA SONIDERA (DISA/UG)
11	VARIOUS ARTISTS — PEGADITAS DE AYER Y HOY (DISA/UG)
12	GERMAN LIZARRAGA — GERMAN LIZARRAGA (DISA/UG)
13	VICENTE FERNANDEZ — HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
14	LOS TUCANES DE TIJUANA — JUGO A LA VIDA (UNIVERSAL LATINO)
15	LOS ORIGINALES DE SAN JUAN — PERRO MALAGRADECIDO (EMI LATIN)
16	LOS HURACANES DEL NORTE — PA L NORTE (FONOVISA)
17	GRUPO BRYNDIS — HABLANDO DE AMOR POEMAS (DISA/UG)
18	VARIOUS ARTISTS — LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
19	LOS TEMERARIOS — HISTORIA MUSICAL (DISA/UG)
20	LOS ORIGINALES DE SAN JUAN — 20 GRANDES EXITOS (UNIVISION/UG)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album is multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows charts largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Spain's SGAE Negotiates With Heirs To Win De Moraes Deal

BY LEILA COBO

MIAMI—Spain's Society of Authors and Publishers (SGAE) has negotiated a three-year deal to collect the public performance rights and part of the mechanical rights of the entire catalog of Brazilian composer/poet/writer Vinicius de Moraes. The agreement covers all territories except for Brazil, where de Moraes' works will continue to be administered by his five children through their company, VM (which stands for Vinicius Moraes).

De Moraes, widely considered the premier lyricist of the *bossa nova* movement, produced a body of work paralleled perhaps only by that of Caetano Veloso and Tom Jobim, his longtime writing partner. With Jobim, he authored such classics as "Insensatez" (Insensitive), "Agua de Beber" (Water to Drink), and "Garota de Ipanema" (The Girl From Ipanema)—which is, after the Beatles' "Yesterday," the most performed song in the world, according to SGAE.

Jobim and de Moraes also wrote the songs for his play *Orfeu da Conceicao* (Black Orpheus), which was made into two film versions featuring his music.

De Moraes' music catalog is owned in its majority by BMG Publishing in Spain, which in turn is affiliated with SGAE. But public-performance rights and other music rights had been handled since 1964 by SACEM/SDRM in France.

That agreement remained in place even after de Moraes' death in 1980 at age 67.

SGAE's new deal comes after lengthy negotiations with de Moraes' children. According to SGAE's Brazil representative, Vanisa Santiago, the move had more to do with personal than business reasons. "They simply wanted to make sure they wouldn't get a smaller share than they were getting [before]," Santiago says. "But beyond getting more or less, the cultural aspect is what motivated them. And the fact that we had offices in Brazil.



Grammy Get-Together. Following the Latin Grammy Awards held Sept. 18 in Los Angeles, EMI Latin hosted a nominees/winners party at the House of Blues featuring performances by Cabas, Ilegales, and Alex Syntek. Pictured during the party, from left, are EMI Latin U.S. president/CEO Jorge A. Pino, EMI Recorded Music Latin president/CEO Rafael Gil, Carlos Vives, Thalia, and EMI Recorded Music chairman Alain Levy.



Life Giving. The Latin Music Industry for the City of Hope will honor Tomas Muñoz, Sony Music International senior consultant of creative services, during the first Spirit of Life Award dinner, which takes place Oct. 23 in Miami Beach. The gala event will raise funds for the City of Hope Cancer Center. Pictured during a pre-gala event in Miami Beach, from left, are multiple Grammy Award-winning producer Rudy Pérez, chair of the 2002 music industry campaign; his wife, Betsy Perez; and Munoz.



SANTIAGO

"[His children] are creative people, and they know their father's catalog very well," Santiago continues. "They wanted to do something to ensure that the catalog wouldn't be anonymous for future generations. That's what motivated them the most in transferring administration rights."

De Moraes' children will have a major input in what is done with the catalog, Santiago says. Plans include the release of a CD boxed set that would include a video made by the artist's daughter Susana de Moraes, a filmmaker.

The set would be released next year to coincide with what would have been de Moraes' 90th birthday. Beyond the collection itself, Santiago says that SGAE plans to fully review and document de Moraes' entire catalog to facilitate its use worldwide.

Jazz Notes



by Steven Graybow

UNITED: On Sept. 9, 2001, **Wynton Marsalis** and **the Lincoln Center Jazz Orchestra** arrived in Los Angeles. The following day, they rehearsed until well past midnight. Sept. 11 was to have been a day of press conferences and rehearsals, but needless to say the horrific events that transpired that day changed everyone's plans.



MARSALIS

Ironically, the band had traveled to the West Coast to perform and record a new Marsalis epic, a 12-part suite titled *All Rise* containing inherent themes of unity and the recognition of a kindred human spirit. "These ideas are everything that jazz is," Marsalis says. The work can be heard on the double-disc *All Rise* (Sony Classical, Oct. 1), which features Marsalis, the Lincoln Center Jazz Orchestra, **the Paul Smith Singers/Northridge Singers of California State University, the Morgan University Choir**, and **the Los Angeles Philharmonic Orchestra**, conducted by **Esa-Pekka Salonen**.

Like the blues chorus, which is traditionally presented in a 12-bar structure, *All Rise* comprises 12 distinct movements. Marsalis says that "everything is put into the context of the blues, because the blues has elements of folk music from everywhere in the world." The work's 12 parts encompass jazz, classical music, a New Orleans funeral march, Brazilian rhythms, Eastern tonalities, and "just about every form of music known to man, everything that has come before and that leads up to the music that represents the world we live in today."

Preparation for *All Rise* began more than a decade ago, when **Kurt Masur**, musical director of **the New York Philharmonic**, suggested to Marsalis that he compose a symphonic piece. "At the time, I had not even composed for a big band, let alone an orchestra," Marsalis recalls. "I honestly thought he was joking. But it put the idea into my head, and soon after I began learning how to orchestrate." *All Rise* features more than 150 musicians and vocalists, all of whose parts were composed and arranged by Marsalis.

Despite the events of Sept. 11, 2001, Marsalis and the Lincoln Center Jazz Orchestra performed *All Rise* in full, as planned, at the Hollywood Bowl Sept. 13, 2001, and recorded the epic Sept. 14-15 with the events of the week still fresh in their minds. A portion of the proceeds of the Sept. 13 concert were donated to the relief efforts of the Red Cross.

"There was a feeling that we were on a mission to bring people together, to give them solace," recalls **Mary Fiance-Fuss**, director of public relations for Jazz at Lincoln Center. "It was ironic that the tour was called United in Swing, because that echoed the sentiment spreading throughout the country, that everyone had to pull together. Every date we did sold out. The music has harrowing moments, and then uplifting sections of pure joy. It feels like it was made specifically for these times, in a situation where music can genuinely provide healing for people."

Whether tragedy and fear added a sense of urgency to the recording of *All Rise* is conjecture. What is certain is that it is an affecting work in which a person of any background is certain to find a part of themselves. More importantly, it is unavoidable that they will see how their cultural identity is part of a larger puzzle and how it can comfortably join hands with other seemingly disparate pieces of the greater whole of humanity. When the final moments of "Movement XII: I Am (Don't You Run From Me)" conclude with an uplifting choir and a jaunty slice of New Orleans swing, one can't help but feel elated and perhaps a bit more connected to those around them.

This is the 10th year of touring for Marsalis and the Lincoln Center Jazz Orchestra, as the United in Swing tour continues with dates in 50 U.S. cities, Europe, and a two-week residency in Japan. They can also be seen on *Journey With Jazz at Lincoln Center*, a 13-part series airing on the BET on Jazz cable channel, featuring live performances and discussions with Marsalis and members of the orchestra, beginning Sept. 26.

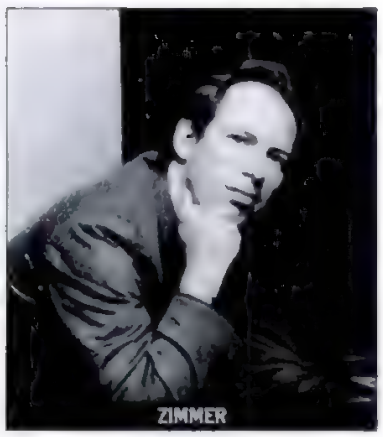
AND: Vocalist **Tierney Sutton's** third Telarc outing, *Something Cool* (Sept. 24) features unexpected selections from the great American songbook, including a take on **Willie Nelson's** "Crazy" and a scatting romp through **E.Y. Harburg** and **Harold Arlen's** "Ding-Dong! The Witch Is Dead" from *The Wizard of Oz*. Sutton heads the University of Southern California's jazz vocal department.

Studio Monitor™



by Christopher Walsh

COMPOSER/DIRECTOR: On Sept. 24, Euphonix, manufacturer of large-format consoles and digital recording equipment for the music recording, post-production, broadcast, and live sound industries, announced that Grammy Award- and Academy Award-winning composer **Hans Zimmer** has joined the Palo Alto, Calif.-based company's board of directors.



ZIMMER

Among Zimmer's film scores are *The Lion King*, *Crimson Tide*, *Black Hawk Down*, *Gladiator*, *Rain Man*, *Driving Miss Daisy*, *Radio Flyer*, and *Thelma & Louise*. Along with his position as head of music for DreamWorks SKG, he is co-owner, with **Jay Rifkin**, of the Santa Monica, Calif.-based Media Ventures film scoring facility, a 40,000-square-foot complex that is home to more than a dozen resident composers.

In addition to his impressive discography, Zimmer has long been a pioneer in the use of modern technology in the recording of music for film and TV, integrating synthesizers, samplers, and computers with traditional orchestral instrumentation. Zimmer, an early adopter of Euphonix equipment, owns three of the manufacturer's consoles: two CS3000 digitally controlled analog consoles and a System 5 digital console.

"He's got an eye for the future," says **Paul de Benedictis**, Euphonix's director of marketing communications, "and obviously ended up in the right place. It's very exciting for us—he's a very well-respected person in this industry. We've always been connected with him, but this will be much bigger. For over 10 years, Hans Zimmer has owned a Euphonix mixing console, starting with the CS Series."

More recently, Zimmer acquired a System 5 console for his private composing room, de Benedictis adds. "That might seem extravagant in some sense, but he has a *huge* amount of electronic instruments and so forth that he needs to control."

"I *so* rely on technology, as I think the whole industry does, that it seems to be a wise thing to get involved a bit," Zimmer says from Euphonix's headquarters. "We might not always know what we are doing, but we certainly know *how* we would like to do it. Right now, we're running three [Euphonix] systems, and they've always been running really well. When we bought [the first one], it was just an obvious choice, because it was the way we were thinking all along. We're working on the ergonomics, the layout. It's getting interesting, because the stuff sounds really good. Now we just have to find the right interfaces."

Zimmer joins board members **Dieter Meier**, chairman; **Martin Kloiber**, VP of technology; **James Dobbie**, former Euphonix CEO and long associated with the company; and **Walter Bosch**, who has a distinguished résumé in the publishing, marketing, and advertising industries.

On the eve of the 113th Audio Engineering Society (AES) Convention, manufacturers are hoping for a successful show after the sluggish national economy and last year's terrorist attacks resulted in a far smaller and quieter AES Convention in New York. But along with the addition of Zimmer to the board of directors, de Benedictis says that Euphonix is enjoying strong sales of System 5 to music recording, post-production and broadcast facilities. "Recently, things have opened up, and the larger entertainment companies are expanding," he states. "There's a dramatic upswing in sales of these consoles—sometimes two at a time—to very large companies. There's definitely some momentum here. It's an exciting time."

"It's always about, 'What does the future bring?' " Zimmer says. "The System 5 works great for us, but, you know, as soon as you're used to it, you're looking for the next great leap forward. That's what we're all trying to work together on."

Euphonix will exhibit at the AES Convention, to be held Oct. 5-8 at the Los Angeles Convention Center. Products on display will include the new Max Air broadcast console; Version 4.0 software for the R-1 multitrack hard-disk recorder, which includes AES-31 batch export/import capability, among other features; and Version 2.6 software for System 5.

The Clubhouse Emerges As Homey Upstate Haven

BY CHRISTOPHER WALSH

RHINEBECK, N.Y.—Almost entirely through word-of-mouth, a growing number of audio professionals have discovered the Clubhouse, a homey, comfortable recording facility in this historic Hudson River Valley town. One year after its inaugural sessions, the Clubhouse is emerging as a valuable resource for producers, engineers, and artists across a wide range of budgets, projects, and musical genres.

Among the clients who have worked here in its first year are top producers John Boylan, John Platania, David Torn, Adam Steinberg, John Holbrook, James Farber, and Dean Sharpe. The fertile, natural vibe of the region has made it a haven for artists and musicians—Woodstock is a short drive from here—but Clubhouse CEO/engineer Paul Antonell sees the comprehensive range of services and amenities, including five recently completed residential suites, as the facility's primary draw.

"John Boylan is a really special guy," Antonell says of the producer of Linda Ronstadt, Boston, and the Charlie Daniels Band, to name but a few. "The records that he works on all seem to be very successful. He did a bunch of demos and got a chance to try the room out. That's what's happening: People try the room, and it generates more work."



Clubhouse Headquarters. The control room at the Clubhouse features a Neve 8058 Mk II console.

Platania, a guitarist known for his long association with Van Morrison, is producing up-and-coming artist Nik Rael here. At a recent session, the Clubhouse control room was filled with the rootsy, soulful Rael and his band, recorded in the spacious, adjacent tracking room. Reminiscent of both Morrison and Otis Redding, the recording demonstrates the exceptional sonic characteristics of both the studio and Neve 8058 Mk II/Studer A827-equipped control room. Also featured at the Clubhouse: a 1922 Steinway B grand piano, real echo chambers, and a generous collection of microphones, guitars, keyboards, and amplifiers.

Of course, the Clubhouse features a Pro Tools MIXplus system with three Digidesign 888 I/O units for workstation recording/editing/mixing and a Genelec 5.1 monitoring array for multichannel mixing. "Pro Tools is the dominant format at this point," Antonell says, "but we still do a lot of analog work."

Antonell has also solidified full-time maintenance for the Clubhouse, along with a dedicated staff including studio manager Daniel Goodwin and engineers Sean Price and Chris Powers. A veteran engineer and studio owner (the original Clubhouse was in Germantown, N.Y.), Antonell has made a considerable investment in the new facility during an uncertain time for the music industry and the national economy. But the end result, a world-class residential recording facility in a beautiful, tranquil region 90 minutes north of Manhattan, is positioned to accommodate myriad projects, from major to indie label to unsigned.

"We're diversifying as much as we can," Antonell says. "I'm flattered that we're being considered for [a major-label artist's upcoming project], but our bread and butter has been independent bands. We're just focusing on what clients want: to get their projects done and their product delivered."

OCTOBER 5 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 28, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist Producer (Label)	DILEMMA Nelly featuring Kelly Rowland Bam, R. Bowser (Fo' Reel/Universal)	DILEMMA Nelly featuring Kelly Rowland Bam, R. Bowser (Fo' Reel/Universal)	BEAUTIFUL MESS Diamond Rio M.D. Clute, Diamond Rio (Arista Nashville)	BY THE WAY Red Hot Chili Peppers Rick Rubin (Warner Bros.)	DILEMMA Nelly featuring Kelly Rowland Bam, R. Bowser (Fo' Reel/Universal)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	CARTEE DAY (Nashville, TN) Michael D. Clute	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott	RIGHT TRACK (New York) Brian Garten
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	Neve VXS 72	Neve 8038, Neve BCM10	Neve VX
RECORDER(S)	Pro Tools	Pro Tools	Fairlight MSX 3+	ATR 124, Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Fairlight MSX 3+	BASF 900, Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	CLUTE'S PLACE (Nashville, TN) Michael D. Clute	VILLAGE RECORDER (Los Angeles) Jim Scott	HIT FACTORY (New York) Rich Travali
CONSOLE(S)/DAW(S)	Neve VR/ Pro Tools	Neve VR/ Pro Tools	Nuendo and Wavelab	Neve 8068, Pro Tools	Neve VR/ Pro Tools
RECORDER(S)	Studer A820	Studer A820	Nuendo and Wavelab	ATR 124, Pro Tools	Studer A820
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Nuendo and Wavelab	BASF 900	Quantegy 499
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERFONICS (Nashville, CA) Benny Quinn	SONY (New York) Vlado Meller	HIT FACTORY (New York) Herb Powers
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	WEA	UNI

© 2002, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week. Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2396, kcaulfield@billboard.com

Aberbach Recalls Presley Dealings With Fondness

BY JIM BESSMAN

NEW YORK—The resurgent interest in all things Elvis Presley coinciding with the 25th anniversary of his death held special significance for Julian J. Aberbach, who founded the estimable Hill and Range music publishing company, subsequently called the Aberbach Group of Music Publishing Companies.

Now age 93, the publishing legend vividly recalls how in 1956 he contracted with Sun Records owner Sam Phillips, who also owned the label's Knox and HiLo music publishing companies, to transfer all of the songs that Presley recorded for Sun to the Aberbach Group.

The same year, Aberbach engineered the transfer of Sun's contract to RCA Records for $40,000, as well as the contract making Colonel Tom Parker Presley's manager, giving him 25% of all Presley's income for the duration of his contract between Presley and RCA.

But Aberbach also organized two music publishing companies, Elvis Presley Music and Gladys Music (named after Presley's mother), with Presley owning half of both companies and Aberbach and his late brother and partner, Jean Aberbach, splitting the other half.

"I gave Elvis a check for $2,500, an advance against royalties of his stock ownership, and he promptly went to the Cadillac dealer and got a pink one—his first," says Aberbach, a native of Austria who served in the U.S. army during World War II and who launched Hill and Range with his brother in 1943 with an emphasis on country music.

CREATING THE KING

The Aberbachs then enlisted their cousin Freddy Bienstock, then a Chappell & Co. song plugger (and its future chairman prior to its acquisition by Warner Communications). "Within two years [of Presley's signing to RCA], Elvis had a standing order of 1 million records per release," says Aberbach, who lauds Parker's and RCA's promotional efforts. "But it was the songs that made Elvis the King, and we now had to organize a steady flow of songs. With Freddy's help, we got approximately 15 of the most talented songwriter teams to write for him—and Freddy presented the songs to Elvis, who made the ultimate choice."

The rest, of course, is history—which might not have transpired had Aberbach not convinced RCA country music recording manager Steve Sholes to come up with the $40,000 needed to sign Presley.

Aberbach already had a relationship



ABERBACH

with Sholes, having signed future Country Music Hall of Famer Hank Snow to an exclusive songwriter's contract out of the Aberbach Group's Los Angeles office, then getting Sholes to record him in the U.S.—as Canadian Snow was already an RCA artist at home. Snow then cut "I'm Movin' On," which brought him overnight country music stardom domestically in 1950.

In 1955, Snow told Aberbach of a young singer whom he had recently picked up for his road show. "He was a young man who worked without a cowboy outfit, with black pants and a white shirt, and once onstage, the girls would not let him off," Aberbach recounts. "I asked for his name, and Hank told me it was Elvis Presley."

Aberbach flew to Shreveport, La., where Presley was starring on the landmark *Louisiana Hayride*, "but I found out there was no way I could do any business with him because he had the contract with Sun—and Knox and HiLo furnished all the songs for his sessions. But Bob Neal—a Memphis disc jockey who managed Elvis' personal appearances—explained to me that Elvis, although popular, was strictly a regional artist who needed better bookings. I knew that Colonel Tom Parker was no longer managing Eddie Arnold, and Bob had no objection to me explaining the situation to Parker."

TAKING PARKER TO PRESLEY

Aberbach persuaded Parker to meet the Presleys. "Simultaneously, I started talking to Steve Sholes, who would be my most important contact if a deal could be arranged," Aberbach continues. "Steve knew everything about Elvis and that his Sun contract was on the market for $40,000—at the time a very large sum. It was an open secret that [Atlantic Records founder] Ahmet Ertegun was very much interested but did not have the money, and that [Columbia A&R head] Mitch Miller was also interested but felt that $40,000 was way too much for a local artist."

Aberbach's only hope for his own deal was for Sholes to get the money from RCA to make the deal with Sun.

"Being married with a family, he wasn't inclined to take any big chances," Aberbach notes of Sholes. "He knew very well that if he would ask for $40,000 and not be successful with Elvis, it could cost him his job. On the other hand, he knew full well that if he should be successful with Elvis, he could realize his dream of being recording manager in charge of all the RCA recording divisions."

It took Aberbach one year to get Sholes to make the move. Looking back now, Aberbach—who still retains his 25% share of the Presley publishing companies (his brother's share remains with his widow, while Lisa Marie Presley owns her father's 50%)—notes that when Presley died, his estate was a mess.

"Colonel Parker wanted to sell us Elvis' share in the two music publishing companies for $1,500,000," Aberbach says. "At that point I talked to Priscilla, who had the great idea not to sell Graceland but to make a museum out of it, and I told her never to sell the music publishing companies, as they would constitute an annuity for the family for a very long time."

Presley's widow wisely followed Aberbach's advice.



SESAC Circles New York. SESAC recently showcased Nashville songwriters Roxie Dean, Bekka Brown, Regie Hamm, and Phillip Coleman at a New York Songwriters Circle event at legendary Greenwich Village club the Bitter End. Pictured standing, from left, are SESAC's Trevor Gale, Brown, Hamm, SESAC's Linda Lorence, Coleman, and the Songwriters Circle's Tina Schafer. Pictured seated, from left, are Dean and the Songwriters Circle's Julie Henry.

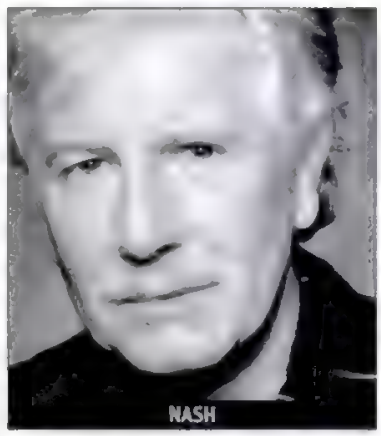
Words & Music™



by Jim Bessman

A SURVIVOR'S SONGS: Graham Nash's new Artemis Records album, *Songs for Survivors*, is aptly titled, as the Rock & Roll Hall of Famer (as a member of **Crosby, Stills & Nash**) has been writing songs since his days with the paramount 1960s British pop band, **the Hollies**.

"It mirrors the title of my first solo album [from 1971], *Songs for Beginners*," Nash says, "but at the same time, I'm glad to be a survivor." Here he points to album track "Lost Another One," which recounts the death of a friend; the album is dedicated to the memory of his friends **Cass Elliott**, **Michael Hedges**, **Allan McDougal**, and **George Harrison**.



NASH

"A lot of people haven't survived this madness," the Nashnotes (BMI) writer continues. He makes clear, though, that he refers not only to surviving the music business but also to surviving modern life.

"It behooves us to cherish our friends and family because life is very fleeting and fragile," notes Nash, whose post-Hollies work has been both deeply personal and politically forward. His new album's "Where Love Lies Tonight" and "Come With Me," he notes, "fit right in" with his classic Crosby, Stills & Nash love song "Our House," while lead track "Dirty Little Secret," which concerns the horrifying, historically overlooked 1921 Tulsa, Okla., race riot, reflects his sociopolitical consciousness.

But his songwriting hasn't changed much, he says, since his career-altering exit from the Hollies in 1968 and ensuing move to California—and Crosby, Stills & Nash.

"I've always wanted the direct, simple, accessible song," Nash says, "but I have to push myself with every song that I write: If I can satisfy myself, there's a good chance I can satisfy you."

He realizes, of course, that his pop-chart-topping prime is long past. "I'm older, and it's always a youth-oriented business," he says, adding: "but that doesn't mean that good songs aren't still being written."

NEXT AT NEXT DECADE: Next Decade Entertainment has signed singer/songwriter **Paul Ruderman**—whose songs "Wish" and "Sunshine" have scored on college radio playlists—to a worldwide administration agreement. The company has also entered into a worldwide publishing agreement with Jean Doumanian Productions to administer the music controlled by the company in its films, including such **Woody Allen** productions as *Everyone Says I Love You*.

Meanwhile, Next Decade president **Stu Cantor** reports that **Harry Belafonte** has renewed the company's exclusive worldwide administration agreement for his Clara, Shari, and Julie Music publishing companies. The Harburg Foundation and Glocca Morra Music have also extended their exclusive administration agreement with Next Decade for the works of legendary lyricist **E.Y. "Yip" Harburg**, which include "April in Paris," "(It's Only) A Paper Moon," and "Brother Can You Spare a Dime."

BUD E. LUVS OZZY: It had to happen. Someone was bound to do an **Ozzy Osbourne** tribute album. But who could guess it would be the fabulous **Bud E. Luv**, San Francisco-based lounge lizard extraordinaire?

Luv's *Diary of a Loungeman*, which Oglio Records releases Oct. 8, features the wacky one's wonderful renditions of such Osbourne/**Black Sabbath** classics as "Iron Man," "Paranoid," and "Mr. Crowley." Of *Blizzard of Ozz's* "Crazy Train," Luv notes, "If any song ever lent itself to a cha-cha arrangement, it's this one. I dare you not to dance!"

All this will no doubt befuddle fans of Luv, author of *You Oughta Be Me: How to Be a Lounge Singer and Live Like One* (St. Martin's Press), who's best-known for crooning songs associated with such Vegas cronies as **Frank Sinatra**, **Tom Jones**, and **Sammy Davis Jr.** (Luv actually wrote a promo piece for Reprise's reissue of Davis' *The Wham of Sam*.)

"To be honest, I wasn't familiar with Ozzy's work—as I now know I should have been," an embarrassed Luv admits. "I have no idea how he got by me all these years, [because] he's such a huge talent. He really should have a TV show one of these days—I just know he'd find an audience, maybe on cable."

AUSTRALIA



The Vines | *Kylie Minogue* | *Silverchair*

Australian Acts Score Abroad

Despite Slipping Domestic Sales, Diverse Oz Music Scene Takes Heart From Global Success Of Kylie, Silverchair and Vines

BY CHRISTIE ELIEZER

SYDNEY—The Australian music business had reason to cheer last year as its sales rose in a worldwide market largely drenched in red ink. This year, the sales slide has caught up with the land Down Under, and bad news abounds. But a handful of key Aussie acts have reaffirmed the market's role as a source for international hits.

After an 8% rise in unit sales in 2001, the Australian market fell between 5% and 8% in the first half of 2002. As a result, labels have been more discerning about marketing spending. Even when they have attempted expensive TV campaigns for some major releases, these have failed to ignite sales.

More independent retailers have fallen by the wayside, and heavy discounting by mass chains has tightened the margins for music-specialist outlets.

The low Australian dollar (worth about 55 cents to the U.S. dollar) has precluded many concert and promotional tours by international acts, which might have boosted record sales. And ARIA (Australian Record Industry Association), which estimates that piracy rose to 9% of the market, bemoans the fact that courts are still lenient on pirates.

AT HOME AND ABROAD

So much for the bad news. The good news: The success abroad of Kylie Minogue, Silverchair, Darren Hayes, Holly Valance and the Vines means international music executives still see the Great Southern Land as a source of inventive English-language repertoire.

At home, the level of new quality talent has continued to bubble up, supported by a network of college and dance radio stations. Promoters find that the reduction of international tours has been a boon for Australian acts.

"It's partly that audiences are going to see their homegrown acts live and are realizing how good they are," suggests Michael Chugg, MD of concert promotion company Michael Chugg Entertainment. "Since the Sydney Olympics [in September 2001], a nationalist fervor swept this country and destroyed any 'cultural cringe' [against homegrown acts] that might have been there. Australian acts are hot in their own back garden."

The rise of a third commercial metropolitan radio network, DMG, has provided audiences with easier access to a greater range of acts. Cable TV, in particular, Channel [V], has kicked in as a significant marketing force. DVD has proven to be a huge growth market, while the Internet has been an invaluable resource for some companies.

A DIVERSIFIED PORTFOLIO

What remains impressive is the diversity of talent here.

Australian acts that made their debut in the ARIA top-40 charts this year include rock bands (george, the Vines, Waikiki, Sneak, the Butterfly Effect), singer-songwriters (David Franj, Charlton Hill, Dan Greenwood), pop acts (Shakaya, Holly Valance, Hayley Aitken, Delta Goodrem, Scott Cain), hip-hop posses (1200 Techniques, Machine Gun Fellatio), dance acts (Disco Montego, BJ Caruana) and country singers (Brooke McClymont).

"Quite clearly, we're not just a rock market anymore," says Peter Bond, president of Universal Music Australia. "We're capable of having hits from R&B, dance and country-music artists."

Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, says it's all about marketing music to new consumers. "We have incredible opportunities and the biggest audience ever to sell our music to, which we should be positive about and aggressively market to," he says.

Shaun James, chairman of Warner Music Australia, agrees. "We want to promote ourselves as an industry, which is exciting," he says.

John O'Donnell, who took over mid-year as MD of EMI Music Australia, says the size of this market (Australia's population is 19.5 million) precludes it from tapping the full potential in dance and pop. "We haven't produced a great dance act out of this country," O'Donnell says. He adds that Australia's geographical distance leaves it relatively untouched by financial and political issues abroad. "We have a fertile creative environment," he explains, "and although the live scene is not as huge as in the halcyon days of the '80s, it is still a breeding ground for strong bands."

Despite its international successes, Australia's failure to break even more acts remains a dilemma. Executives agree the already expensive proposition is made harder as the U.S. appears to have become more insular in its tastes since Sept. 11.

Ed St. John, MD of BMG Australia, points out how the industry is finding ways to break the global market. One strategy is to employ overseas executives in marketing and A&R divisions, and another is for labels to develop Australian acts in conjunction with overseas affiliates, from the demo stage, sharing manufacturing and promotional costs.

"Rather than turn up in America with a finished record and hope they like it, it's better to ensure they will like it by getting them involved in the first place," St. John says.

LOOKING AHEAD

The major labels believe that fourth-quarter Christmas sales will allow them to at least break even. Given the state of the global market, that is an achievement for an industry that is worth $370 million (Australian $700 million) wholesale.

Unlike the markets in the northern hemisphere, the Australian industry has a second spurt of retail activity after Christmas. This is during the market's heaviest touring season, which lasts until late February.

Universal Music Australia, which signed six new acts this year, took the market-share lead with 26%. After triple-platinum success with Enrique Iglesias and Eminem and double-platinum with Nelly, the company is gearing up for a big second half with new releases from Bon Jovi, U2, Shania Twain and Mariah Carey.

Says Bond, "It's not good enough to be satisfied with reaching 300,000 units on a release. You see it as just a starting point."

Sony Music Entertainment Australia found success with

Continued on page 58

Australia's Key Record Companies

Here's a select guide to the leading Australian labels.

BMG AUSTRALIA

Top Executive: Ed St. John, MD

Artists Include: John Farnham, Bachelor Girl, Nikki Webster, You Am I, Augie March, Wendy Matthews, Hamish, Lavaland, Irwin Thomas.

Priorities: "I think we'll achieve a 10% market share by the end of the year, as we have 20 huge album releases for the second half of the year," says St. John. "We're going to devote a lot of human and financial resources to breaking our domestic acts overseas."

Web Site: www.click2music.com.au



EMI's John O'Donnell

EMI MUSIC AUSTRALIA

Top Executive: John O'Donnell, MD

Artists Include: Kasey Chambers, Alex Lloyd, the Living End, Silverchair (Eleven), GT, 12th Man, paulmac, Dan Brodie, Troy Cassar-Daley (Essence), David Bridie, Bodyjar, Paul Kelly.

Priorities: "Taking Kasey Chambers' album *Barricades & Brickwalls* from four to six times platinum by her October national tour," says O'Donnell. "We will also be focusing on breaking Kasey and Alex Lloyd in markets outside Australia. We aim to take our 24.1% local-repertoire market share even further with great new releases."

Web Site: www.emimusic.com.au

FESTIVAL MUSHROOM RECORDS

Top Executive: Roger Grierson, chairman

Artists Include: Kylie Minogue, 28 Days, Motor Ace, Christine Anu, Yothu Yindi, Machine Gun Fellatio, george, sonicanimation, Gerling, Jimmy Little, Rockmelons, NoKTuRNL.

Priorities: "We've gone up against the biggest in Australia and shown we can win," says Grierson. "Now we want to continue to take our artists to the global arena."

Web Site: www.fmrecords.com.au

SHOCK RECORDS

Top Executive: David Williams, chairman

Artists Include: Superheist, Monarchs, TISM, Diana Ah Naid (Origin), Titanics.

Priorities: "We want to continue our growth in radio and market share," says Williams, "expand our DVD division, which has been a real income source for us in the last two years, and expand our involvement in Australian repertoire through direct-signing and our production and distribution division for indie labels and artists."

Web Site: www.shock.com.au

SONY MUSIC ENTERTAINMENT AUSTRALIA

Top Executive: Denis Handlin, chairman/CEO

Artists Include: Something for Kate, Killing Heidi (Roadshow), Selwyn, Tina Arena, Human Nature, Shakaya, Delta Goodrem, 1200 Techniques, Midnight Oil, Jebediah, Space Like Alice (Roadshow), Frenzal Rhomb, David Campbell.

Priorities: "To continue to be the best and most creative record company in Australia and to work in partnership with our retailers to give consumers great entertainment and value," says Handlin. "We're looking to increase sales and build long-term success for our acts. We are very focused on breaking our new Australian albums and capitalizing on the strong interest in our Australian artists by overseas affiliates."

Web Site: www.sonymusic.com.au

UNIVERSAL MUSIC AUSTRALIA

Top Executive: Peter Bond, president

Artists Include: Powderfinger, Grinspoon, Dan Greenwood, Holly Valance (Engine Room), H-Block 101, Cruel Sea, Joanne, Brooke McClymont, Spiderbait, Anita Spring.

Priorities: "Breaking our biggest local act Powderfinger abroad," says Bond. "We have great talent on the roster but we first need to get serious chart action for them at home. We want to grow our market share even further, after growing from 19% to 26% in recent times.

Continued on page 57

LOCAL

FMR
Jebediah
The Androids
Archie Roach
Christine Anu
george
Gerling
Kylie Minogue
Olivia Newton John
Paul Kelly
Puretone
Rockmelons
sonicanimation

SPUTNIK
28 Days
Daniel Merriweather
Machine Gun Fellatio
motor ace

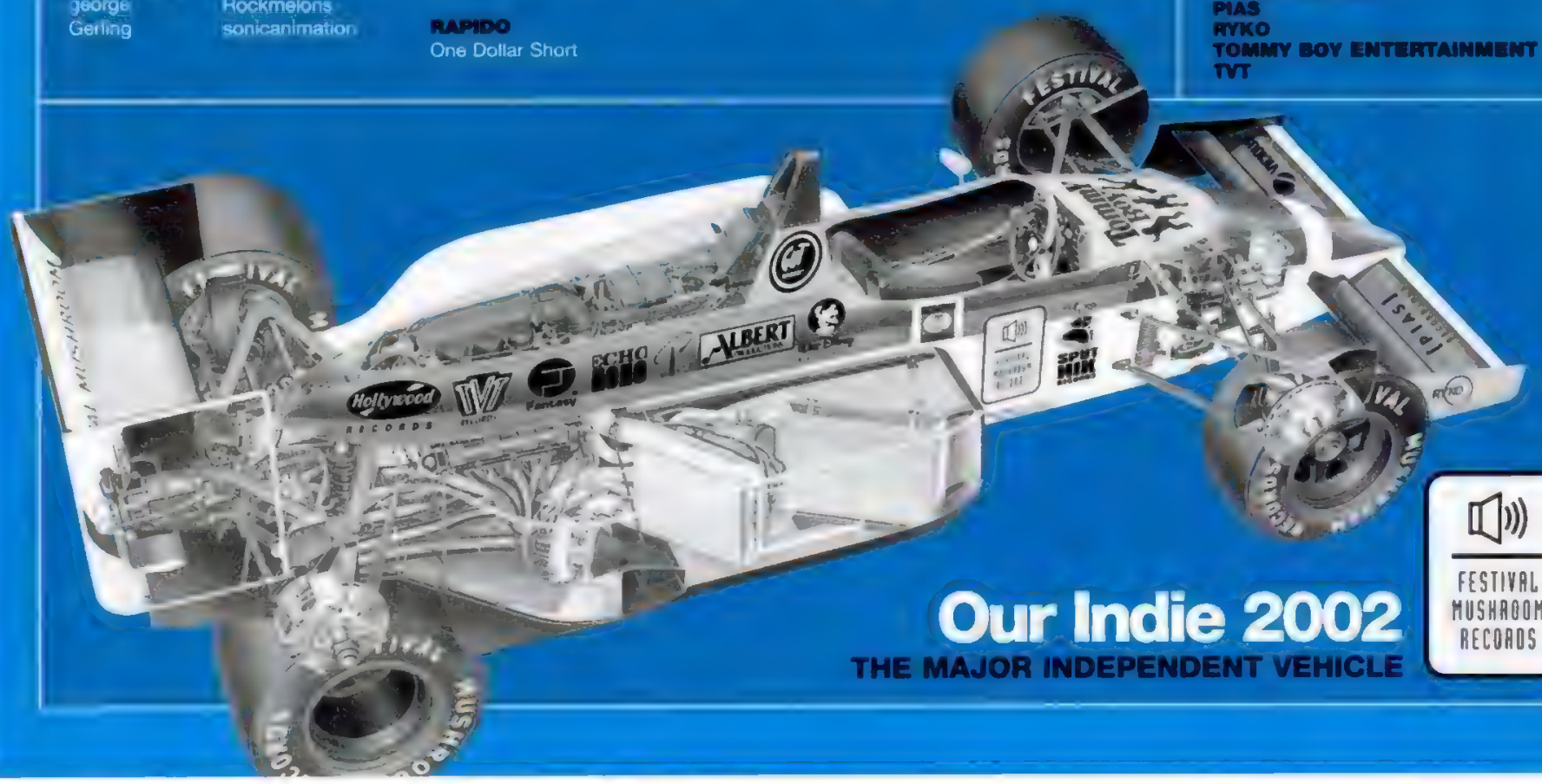
RAPIDO
One Dollar Short

FESTIVAL NZ
betchadupa
Carly Binding
The D4
Rhombus

ALBERT PRODUCTIONS
ACDC
Dread 77
Happy Life

VICIOUS
Midnight Juan
Mark James
U Wess
Rogue Traders

INTERNATIONAL
ECHO
DISNEY
FANTASY
GUT
HOLLYWOOD
PALM PICTURES
PIAS
RYKO
TOMMY BOY ENTERTAINMENT
TVT



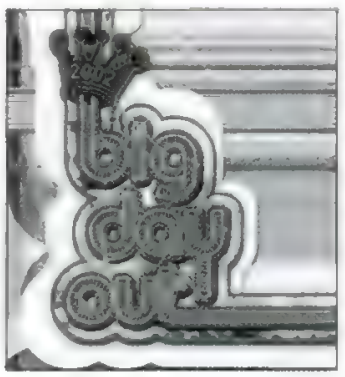

Augie March
John Farnham
Hamish
Irwin Thomas
Nikki Webster
You Am I
ALL COMING YOUR WAY IN 2003
BMG AUSTRALIA
VERY BIG DOWNUNDER
IT'S ALL
LOVE
BMG

Aussie Music Labels Look Beyond Their Borders

As they cope with a difficult business climate at home, companies in every sector of the Australian music industry are aggressively seeking income from ventures around the globe. Billboard Australasian bureau chief Christie Eliezer provides a capsule look at some of these companies' efforts.

AIM RECORDS

Many Americans would be surprised to know that one of New Orleans' best-known roots labels, AIM Records, is run from the sleepy hamlet of Byron Bay in New South Wales. It has 140 titles, with Louisiana acts like Wild Magnolias and Terrance Simien, because, says owner and blues promoter Peter Noble, "I love that kind of music." Initially, Noble set up AIM 20 years ago to provide Aussie distribution for acts he presented on tour, like John Mayall, Dr. Feelgood and Canned Heat. Now AIM licenses and records products and distributes them around the world.



AUSTEREO

With competition from the new metropolitan radio network DMG set to eat into its advertising share in the next two years, leading radio network Austereo is looking at international territories to top up its income. Austereo already has interests in stations in Greece and Malaysia and was among the bidders when U.S. broadcaster CanWest announced it was selling its TV and radio assets in New Zealand for $160 million ($302 million Australian).



Rajon Music's Brendon Burwood

BIG DAY OUT

Long seen as a prime showcasing and marketing opportunity for alternate music acts from around the globe, the Big Day Out festival draws up to 300,000 people over half a dozen outdoor shows in New Zealand and Australia. Its promoter, Creative Entertainment, has been exploring how to take the festival to South Africa, while Brazilian promoters have also expressed interest in staging the event in their market. Both plans are pending.

DAINTY CONSOLIDATED ENTERTAINMENT

Five years ago, veteran tour-promotion company Dainty Consolidated Entertainment considered launching musicals on Broadway and London's West End. But a more lucrative move was to obtain the license for Southeast Asia and South Africa for the Abba musical *Mamma Mia!*, through a deal with Abba's company Littlestar and Universal Music Africa. The musical's 13-month run in Melbourne alone grossed $23.8 million ($45 million Australian).

HOT RECORDS

Hot Records started in 1983 in the back of Sydney record store Didgeridoo. The label signed indie acts such as the Laughing Clowns, Celibate Rifles and the Triffids and set up operations in the U.K. as a distributor. Last year, the *Songbird* album by the late Washington, D.C., folk singer Eva Cassidy sold 2 million units in the U.K. (prompting Hot to move from a cottage in the British village of Angmering to a former bank building). *Songbird* also went gold in the U.S. Another Cassidy album, *Imagine*, was issued in August. Says co-owner Martin Jennings, "This kind of success doesn't change your ideals, it just gets you out of debt."

JACOBSEN ENTERTAINMENT

Tour promoter Jacobsen Entertainment went public on



the Australian stock exchange in mid-August, raising $18 million to fund its expansion into Asia and onto Broadway with its theatrical productions and musicals like *Aida* and *Shout!*, the musical about '50s Aussie rocker Johnny O'Keefe. Company director Col Joye explains that it's easier to entice previous superstar touring clients like Michael Jackson and Barbra Streisand by offering performances in a dozen cities throughout the region, rather than just Australia alone. "You've got to think of the world when you work on projects like these," says Joye.

RAJON MUSIC

The Rajon label, which has enjoyed sales of $30 million (Australian) by packaging budget and medium releases as if they were full-priced CDs, set up operations in the U.K. this year. That follows the company's move last year into Asia and New Zealand. Rajon CEO Brendan Burwood hopes to register a 1% to 2% share of the British market by 2005, by working its own catalog, acquiring labels and working closely with local majors and indies on third-party licensing deals and back-catalog joint ventures. "The margins are better overseas," he explains.

SANITY

Music-retail market leader Sanity Music moved into the U.K. market this year, first by refitting 77 Our Price stores the company bought in October 2001 from Virgin Entertainment Group. The shops now sport the chain's nightclub. Sanity executive director Ian Duffell says the group will further expand in U.K. regional areas and is looking at the U.S. market, where Duffell headed Virgin's operations for 10 years. He says the current retail climate in the U.S. will provide opportunities to pick up smaller chains for a lower price. ■

KEY RECORD COMPANIES

Continued from page 54

We've been focused on result-orientated marketing and promotion with the strongest possible presence at retail."

Web Site: www.universal-australia.com.au

WARNER MUSIC AUSTRALIA

Top Executive: Shaun James, chairman

Artists Include: Taxiride, the Whitlams (Yak), Keith Urban, Pnau, Shihad, Palladium, Disco Montego, Magic Dirt, Pacifier, the Superjesus.



Warner's Shaun James

Priorities: "To grow the business in a flat market," says James. "Continue to grow the domestic roster's share of our business from 24%, and also break our acts from Australia and New Zealand abroad."

Web Site: www.warnermusic.com.au

ZOMBA RECORDS AUSTRALIA

Top Executive: Paul Paoliello, MD

Artists Include: Area-7, Dangerfeeld, Friendly, Hayley, Honeysmack, the Star Girls, Sneak.



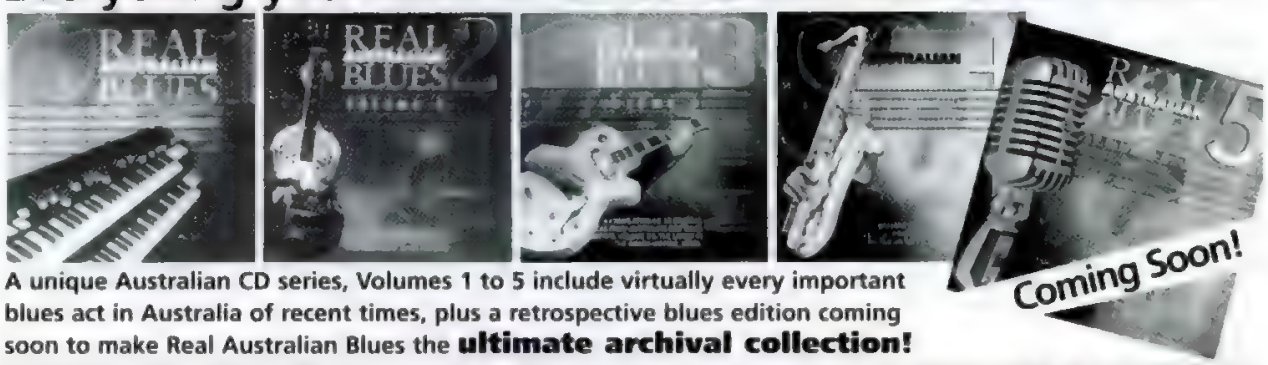
Zomba's Paul Paoliello

Priorities: "Primarily developing our local roster," says Paoliello, "namely 16-year-old singer-songwriter Hayley Aitken and rock band Sneak, both with albums out this year, *Watching TV* and *Still Life Moving*, respectively. We also have international albums from Justin Timberlake, Nick Carter and Jennifer Love Hewitt to concentrate on."

Web Site: www.zra.com.au ■

Now Seeking International Distribution

Everything you need to know about Australian Blues!



A unique Australian CD series, Volumes 1 to 5 include virtually every important blues act in Australia of recent times, plus a retrospective blues edition coming soon to make Real Australian Blues the **ultimate archival collection!**

Hear these and check out our catalogue, or buy online:
www.empirerecords.com.au

empire RECORDS

ph: 61+3 9417 7707
fax: 61+ 3 9417 5294
paul@studio52.com.au
23-25a Johnston St Collingwood 3066
Victoria Australia

Rumour has it this is the best arena in the Southern Hemisphere...

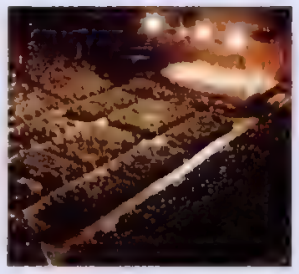
For once, the rumour is true!

SYDNEY SuperDome
right in the heart of Sydney



- 21,000 seat capacity
- Centrally located – Sydney Olympic Park
- 25% of Australia's population within driving distance
- Ample Parking – 10,000 available parking spaces
- Easy Access via Public Transport
- Venue for the **best Olympics ever**
- World Class Corporate Seating
- Award Winning in-house catering
- Staffed by carefully selected industry professionals

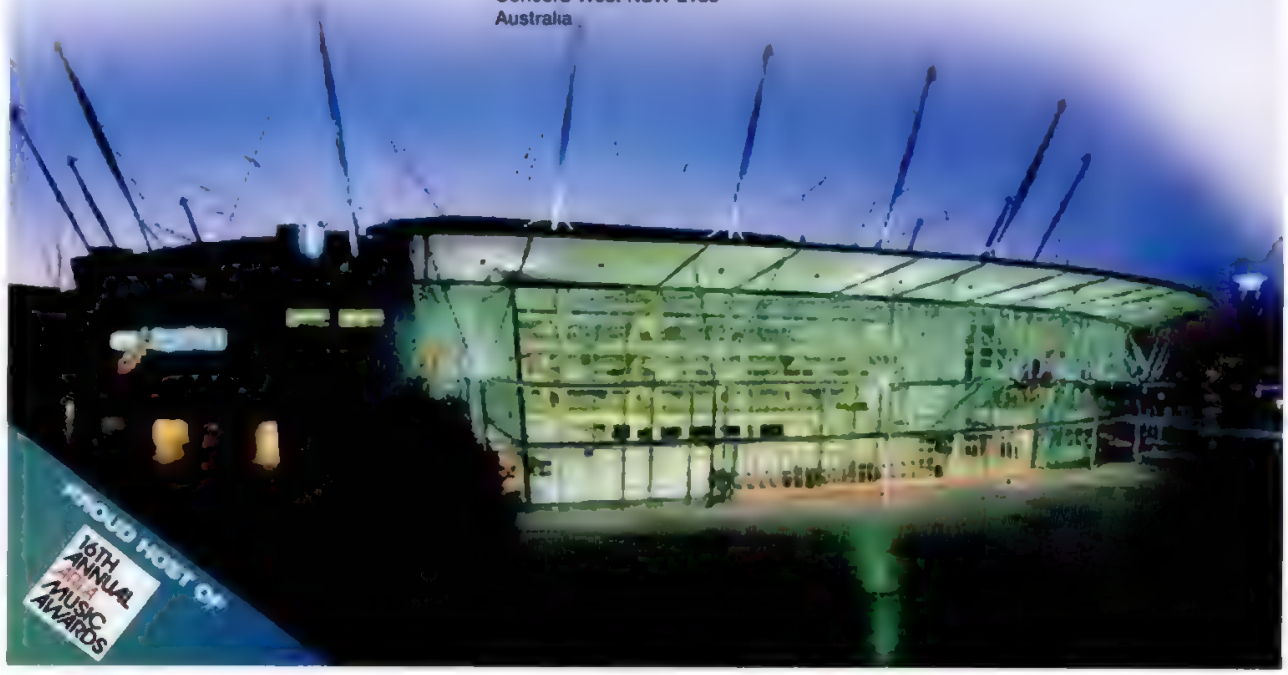






Contact details:
Phone: +61 2 8765 4321
Fax: +61 2 8765 4333
Email: info@superdome.com.au
Web: www.superdome.com.au

Olympic Boulevard
Sydney Olympic Park NSW 2127
PO Box 111
Concord West NSW 2138
Australia





AUSTRALIA

AUSTRALIAN ACTS ABROAD

Continued from page 53

Shakira (its target is to double the current 250,000 units of her *Laundry Service* album), Jamiroquai (250,000), Creed (170,000), Celine Dion (150,000) and System of a Down (140,000). It expects big pre-Christmas sales from Jennifer Lopez, Oasis, Bruce Springsteen, Wyclef Jean, Pearl Jam, Rage Against the Machine, Tori Amos and the Dixie Chicks, and from developing acts John Mayer, Kelly Osbourne, Our Lady Peace, Xzibit, Amerie and the Coral.

Sony's reshuffled A&R division signed four new acts this year and entered into licensing deals with Roadshow Music, record producer Paul Kosky's Wah Wah Music and manager David Caplice's Random Records.

EMI Music Australia signed three new acts and consolidated itself in third place, says O'Donnell. He is most excited that EMI's local roster makes up 24.1% of its business, the largest of all the multinational companies based here. Aside from Robbie Williams' *Sing When You're Winning* and *Swing When You're Winning*, which sold a total of 400,000 units, its three biggest sellers for the first half were local: country singer Kasey Chambers' *Barricades & Brickwalls* (300,000), singer-songwriter Alex Lloyd's *Watching Angels Mend* (170,000) and rock band Silverchair's *Diorama* (110,000). EMI expects big figures from Coldplay, the Rolling Stones and Moby, all acts touring in the market.

Warner Music Australia signed four acts and, under new A&R chief Dan Hennessey, reshuffled its roster to create a more diverse lineup. Its three biggest sellers were Linkin Park (300,000), Red Hot Chili Peppers (100,000) and P.O.D. (80,000). Chairman Shaun James predicts the second half will make up 60% of the label's annual sales, with strong leadoffs from local rock bands Taxiride, the Whitlams and Pacifier, and new releases from R.E.M., matchbox twenty and Faith Hill.

BMG's St. John says that 2002 will go down as the com-

stomp
www.stomp.com.au

REDEFINING 'INDEPENDENCE' IN AUSTRALIA

Stomp Pty Ltd is the most innovative independent record company and one stop facility in Australasia.

EXCLUSIVE IN - HOUSE LABELS

CG

exclusive licensing and finished product deals for Australia and New Zealand

STOMP visual

the DVD generation.
exclusive licensing and finished product deals for Australia and New Zealand

Sanctuary, Ventura, Revelation, Roadrunner, Peaceville, Sub Pop, Favoured Nations, Classic Recordings, OM Records, Subliminal, Distance, Soma, Bedrock, Yoshitoshi, Siesta and many more.

STOMP PTY LTD
5 Harper Street
Abbotsford, Melbourne
Victoria, Australia 3067

email - info@stomp.com.au

STOMP eXPORTS AUSTRALIA
www.stompexports.com

Australasia's premier exporter of entertainment software to wholesalers, distributors, one-stops, retailers, web sites and mail order companies.

Representing products from all Australian, Japanese and Asian Major and Independent labels
for:

CD - DVD - Video - LP / 12" - Merchandise - Software - Books

Contact Stomp Exports for access to these services:

* Daily new release information by e-mail or fax
* Over 250,000 catalogue items
* On-line catalogue
* Cheap door to door freight service
* UK and USA offices
* Exceptional customer service
* Overstocks and Deletions

INTERNET FULFILMENT

Stomp is the exclusive fulfilment partner for Australia's premier entertainment site www.sanity.com.au.

Stomp's technology and expertise can provide an international fulfilment service - direct to consumer or bulk.

Need some entertaining financial advice?

Roseby, Rosner and Young have become the confidant and advisor to many renowned and top-rated international artists and technicians in both the entertainment and film industries during the past 27 years.

We are now able to provide superior Royalty Audit/Accounting services - do not hesitate to call us for further details.

Protect your interests while in Australia, New Zealand, and major countries throughout South East Asia - contact us, we shall be pleased to assist you.

ROSEBY ROSNER AND YOUNG

199 Toorak Road, (PO Box 131)
South Yarra 3141, Melbourne, Australia
Telephone: (03) 9827 3366, 61 3 9827 3366
Facsimile: (03) 9827 7888, 61 3 9827 7888
Email: rry@rosroy.com.au
Website: www.rosroy.com.au

Accountants | International Taxation Advisors | Tax Agents

pany's biggest year and predicts a market share rise to 10%. After Alicia Keyes, Usher and Pink each sold 150,000 units, he estimates a 40% rise from a full schedule in the second half of 2002. New sets from perennials John Farnham and Elvis Presley are expected to shift up to 300,000 by year's end. Meanwhile, the company plans releases from 10 domestic acts, including You Am I, Bachelor Girl, Irwin Thomas, Nikki Webster and Hamish, as well as from TLC, Christina Aguilera, Santana and Foo Fighters. The label signed three acts this year.



BMG's Ed St. John (right) and the Calling

The two major independents, Festival Mushroom Records and Shock Music Group, now claim a collective 8% market share. Festival Mushroom Records scored its fourth No. 1 album debut by a local act with Motor Ace, held strong with Kylie Minogue (420,000 units), Garbage (120,000) and george (110,000) and is working an Olivia Newton-John duets set with contemporary local acts as one of its big releases for Christmas.

Shock, meanwhile, has thrived on compilations. A licensing deal with toymaker Mattel for the Barbie CD series shifted 300,000 units, and *Wild FM* and *Dance Now* dance compilations sold 200,000 units each. The indie's major Australian release is by rock band Superheist, expected to hit platinum (70,000 units) by the end of the year.

DVD IS MVP

DVD has proven to be a strong growth sector, as hardware prices dropped. All labels report growth in the format, some more than others.

Sony Music's Handlin says, "This year, our growth in music DVD will be over 100% on last year and over 600% on 2000." Sony committed more resources and signed up rugby champions Andrew Johns and Matthew Burke to create DVD sporting titles.

EMI, which set up its own DVD division, reports a 100% growth from last year. Warner Music's James claims a 40% share of the music DVD market. Shock's new division, which expected first-year sales of $1.06 million (Australian $2 million), found it closer to $3.71 million (Australian $7 million).

Labels have continued to tap the Internet's potential in marketing. EMI, for instance, tests designs for artwork compilations from its database of 150,000. In a recent experiment, Alex Lloyd recorded three cover songs suggested by online fans; purchasing the record allowed them first crack at tickets for a tour, which consequently sold out without advertising. Warner Music's successful Web site SongShop was set up for film and TV licensing online, while BMG discovered its 20,000-strong database was effective in marketing pop acts.

DVDs also are proving to be a savior of music retail rocked by heavy discounting by mass merchants. By selling $31 (Australian) new releases at between $19 and $21, they have gained an 8% share of the music-retail market. The music chains, which report a 3% drop in volume, have continued to market themselves as exciting destinations for consumers and champions of new acts. Sanity and HMV expanded outlets and suppliers have applauded the arrival of the Virgin Megastore brand in the market.

The independent retail sector, which constitutes 30% of the market, has been hardest hit by discounting. Gavin Ward, MD of the Leading Edge chain, a buying group of 200 independent outlets, reports that sales through independents are down 11%. Ward predicts that sales will rise between 3% and 4% in the last quarter, but much of it will be from DVDs.

Continued on page 60

ROADSHOW MUSIC
A Division of Roadshow Films Pty Ltd
Level 4, 235 Pyrmont Street, Pyrmont NSW 2009 Sydney - Australia
Telephone: (612) 9552-8600 Facsimile: (612) 9552-8755
www.village.com.au

ROADSHOW MUSIC

THE LABEL THAT BROUGHT YOU **SAVAGE GARDEN & KILLING HEIDI**

NOW WE INTRODUCE YOU TO...

DARREN HAYES, ANEIKI, RACHAEL KANE, THE BUTTERFLY EFFECT, WICKED BEAT SOUND SYSTEM



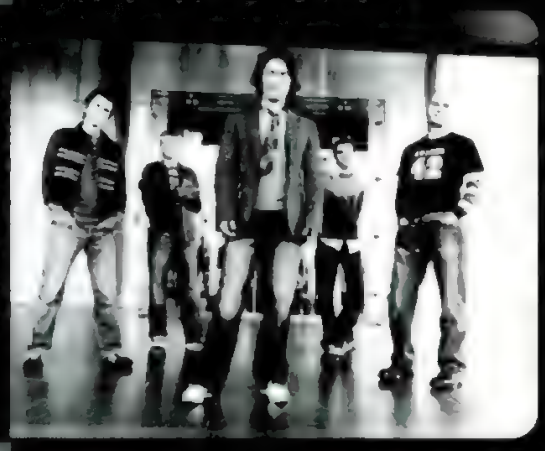
ZOMBA

ZOMBA RECORDS AUSTRALIA



Singer songwriter
Hayley Aitken
"this Australian teenage singer/songwriter has co-written a mature, acoustic guitar driven slice of radio heaven. Her vocals are pure blue-eyed soul and shimmer on this deft production"
SUNDAY TELEGRAPH, NEWS LTD

5 piece rock outfit
SNEAK
"Gutsy and deep, yet laced with high as a kite soaring melodies, Sneak is firmly rooted in the fuss-free organic energy of rock n roll"





Too scandalous
DANGERFEELD
"Sydney-born brothers will poke and prod you until you're reminded that all great musical movements had something to say"

ZOMBA RECORDS AUSTRALIA Level 3, 22-24 City Rd. Chippendale NSW 2008 Australia
Ph: +61 2 8260 0300 Fx: +61 2 8260 0333 e: info@zra.com.au www.zra.com.au

When it comes to
COUNTRY MUSIC
DOWN UNDER
your one major contact point is the
CMAA™
Country Music Association of Australia
Australia's peak country music industry organisation
•
MEMBERSHIP OPEN TO INTERNATIONALS
•
Organisers of
TOYOTA
GOLDEN GUITAR AWARDS
•
For details, and everything else you want to know about country music in Australia visit
www.countrymusic.asn.au

AUSTRALIAN ACTS ABROAD

Continued from page 59

INDIES UPRISING

One of the most promising developments in the market is the rise of the independent labels and the prediction of an explosion of indie acts.

"Unlike 10 years ago, many major labels have shrunk their commitment to local acts," declares Roger Grierson, chairman of Festival Mushroom Records. "Australian acts are not going to stop making music because a multinational decides it doesn't want to have an A&R department. You can sense a growth of a DIY philosophy, to kick start something because it has to be done."



Sony Australia chairman/CEO (left) Denis Handlin and Sony Music International president Rick Dobbis

Shock, which dropped its production and development deals with indie labels four years ago to concentrate on its own signed acts, has now reactivated that P&D division, sensing it will bring major income growth.

Most indies are reluctant to release sales figures. Unofficial figures by retailers put the independent sector between 15% and 20% of the local market. This has been due to the success of independents such as Engineroom Music (the Vines, Holly Valance, Lash), Michael Gudinski's Liberation Music and Ralph Carr's Standard Music.

Carr is the former manager of Epic diva Tina Arena, now focusing on independent A&R. "The future of A&R is in the satellite labels," he says. "That has been the case overseas for some years, and it's becoming obvious in Australia. It's a good thing for the industry, and it's a good thing for the artists."

Standard's artists tend to find homes in major labels overseas. The FM rock band In Vertigo has been signed to Atlantic and the pop duo S2S to Columbia. Singer-songwriter David Franj, whose sophomore single went top 5, has drawn interest from five U.S. labels, Carr says, and rock guitarist Nat Allison aroused the interest of veteran L.A.-based producer Mike Chapman.

"Breaking an act is hard, so we sign our acts young, get their songs up to par, ensure they have quality production and attract major interest abroad," Carr says.

Liberation Music is an example of synergy between Gudinski's varied interests, including Mushroom Music Publishing, Mushroom Pictures, Frontier Touring and Premier Artists booking agency. The label's biggest success this year was the soundtrack to the youth-orientated TV series *The Secret Life of Us*, which uses a lot of Mushroom publishing and Liberation repertoire, including pop-rock band Waikiki, dance act Origene, singer-songwriter Jackie Bristow and hard-rock band Anotherrace. (In 1998, Gudinski sold his record label to News Corp's Festival Records but retained his publishing interests.)

The soundtrack has sold 70,000 units and boosted the profile of the acts. "Working with film and TV is a great way to break young acts and help our cash flow," says Liberation MD Warren Costello. "We have the situation where radio will play a track off the soundtrack even though it is not a single, has no accompanying video and comes with no promotion. Radio's become a lot more positive and exciting this past year. But TV remains a more powerful medium. *The Secret Life of Us* gets a weekly viewership of 1.2 million, and no radio station can compare with that. When you're an independent, you have to be smarter, cheaper and quicker than the big guys." ■

JACOBSEN ENTERTAINMENT LIMITED
"THE BUSINESS OF SHOW BUSINESS"
TOURING FOR 40 YEARS
NOW A PUBLIC COMPANY
CONCERTS, THEATRICALS AND SPECIAL EVENTS
Jacobsen Entertainment Limited. Level 4, 10 Quay Street, Haymarket Sydney 2000 Australia
Telephone: 612 9211 6899 Facsimile: 612 9211 6966 Email: jacobsen@jacobsen.com.au Web: www.jacobsen.com.au

INTERNATIONAL

GERA Endorses Reducing Music Tax

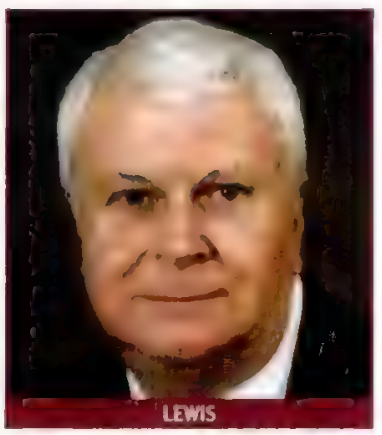
Retail Assn. Supports Labels' Efforts In Lowering VAT On Sound Recordings

BY TOM FERGUSON

LONDON—European music merchants have thrown their weight behind record labels' efforts to have the level of value-added tax (VAT, or sales tax) applied to recorded music reduced to match that of other "cultural goods," such as books, across the European Union (EU).


MOORE

In a statement issued Sept. 18 in Brussels, the European arm of the Global Entertainment Retail Assn. (GERA) announced it was endorsing efforts "targeted at the reduction of VAT on sound recordings." GERA-Europe says it is now working closely with other such trade groups as labels body the International Federation of the Phonographic Industry (IFPI), independent music companies association IMPALA, and authors group GESAC on the issue. IMPALA has been particularly vocal in its efforts to raise the issue with the EU.


LEWIS

The level of VAT applied to records in EU member states varies from country to country. At its highest—in Denmark and Sweden, for example—it runs at 25%; in Luxembourg, it is 15%. In the U.K., which is the largest music market in the EU, the rate is 17.5%. But the level of VAT applied to books—defined as "cultural goods"—runs from 0% in the U.K. to 25% in Sweden and Denmark, generally averaging around the 5% mark.

In its statement, GERA-Europe says, "Different VAT rates are now being applied to cultural products across the EU. Although film and concert tickets enjoy lower VAT rates, the EU member states are not allowed to apply reduced VAT rates to sound recordings. GERA-Europe finds this situation illogical and asks for the same rules to be applied to sound recordings as to other cultural products."

U.K.-based GERA-Europe VP and British Assn. of Record Dealers director general Bob Lewis tells *Billboard*: "We support the initiatives of IMPALA, the IFPI, and other bodies to seek a reduction in VAT. Any governmental action to change VAT legislation—with a reduction which would be reflected in an advantage to the consumer at [the] retail level—is welcomed by retailers."

He adds, "If governments take action on lowering VAT—which would be reflected in a lowering of retail prices—that surely would help increase our sales. It would also help combat piracy and the proliferation of home copying, which is affecting our business badly, resulting in the loss of investments and jobs."

The IFPI has welcomed the GERA stance and the increased level of cooperation on the issue. Frances Moore, the IFPI's Brussels-based regional director for Europe, says, "The record industry and retailers are united in the fight to reduce VAT on sound recordings. We feel there is discrimination between recordings and other cultural goods that are already entitled to a reduced rate."

Moore adds, "We have the support of the French government, who raised the issue with European Commission president Romano Prodi [at a meeting in Brussels] on Sept. 16. We welcome GERA's statement, and we shall continue to work together at a national and European level to end the tax discrimination on sound recordings."

Much of the music industry's recent activity concerning VAT has centered on the existing EU VAT directive, which enables individual states to lower VAT on products specified in Annex H of the document. The IFPI and IMPALA have lobbied for recorded music to be added to that annex.

In July, representatives of the IFPI met in Brussels with Frits Bolkestein, the European Commissioner in charge of the internal market, which is also looking into the VAT issue (*Billboard*, July 27). But at that meeting—described at the time by one IFPI insider as "disappointing"—Bolkestein told the labels that any decision on a Pan-European change would have to be agreed to unanimously by the EU's council of ministers of finance.

Unfortunately for those seeking change, there has so far been a mixed response from individual countries to the industry's lobbying on VAT. The U.K. government, for example, is not keen on any change, although there have been encouraging signs from France and Italy.

Indeed, several French ministers have made the VAT issue part of their agenda, and recently minister of culture and communication Jean-Jacques Aillagon came out in favor of including music as a cultural good and has committed to raising the issue with his counterparts in other EU countries (*Billboard*, July 27).

The Italian government has also expressed support for the suggestion that music should receive the same treatment as other cultural products and for a standardized level of VAT on records. But despite that stated support, a recent parliamentary motion presented by Italian opposition parties that proposed lowering the current VAT rate on music from 20% to 4% was rejected (*Billboard*, August 3).

Free Record Shop Buys Norway's Hysj! Hysj!

BY JENNIFER DEMPSEY

AMSTERDAM—Dutch-based European retail chain Free Records Shop (FRS) Holding N.V. is looking north for future expansion, following its acquisition of Hysj! Hysj!, Norway's largest music retail chain.

In June, Hysj! Hysj!, which was founded in 1990, filed for bankruptcy (*Billboard Bulletin*, June 12). Theo Olierook, Netherlands-based VP of FRS, says the company has now acquired the chain from Kristoffer Olsen, the 39-year-old chairman of Oslo-based wholesale clothing firm Jotunfjell Partners. Earlier this year, Jotunfjell Partners acquired the 24 Hysj! Hysj! stores wholly owned by businessman Tom Bergesen (who owned 56% of the Hysj! Hysj! parent company) and the chain's co-founders, Rolf Kjos-Hanssen (28%) and Are Pedersen (16%) (*Billboard*, July 13).


OLIEROOK

Olierook declines to disclose the amount paid for Hysj! Hysj! but says, "We bought the stores because we would become the market leader; the name Hysj! Hysj! was already established in the country. We tried to buy them when they went bankrupt in June this year, but we didn't succeed. We stayed in contact with Kristoffer Olsen, who said he planned to sell the chain in two to three years. But he then agreed to sell three months later."

When the acquisition is formalized, FRS claims it will have a market share of 25% in Norway, which will make it the clear local market leader. FRS also operates in four other European countries: the Netherlands, where it is also market leader with 193 outlets; Belgium (54); Finland (12); and Luxembourg (two).

"We plan to expand further in Norway," Olierook says, "but not as fast as in the last 18 months. Over the next five years, we plan to have 60 shops in Norway. As to expansion elsewhere, we had looked to France but decided that the market there is not as hot as it has been over the last couple of years. Instead, we will be looking at Denmark and Sweden."

FRS expects the Norwegian deal to be finalized later this month, after due diligence is completed. The Hysj! Hysj! chain currently employs 68 people in Norway and has an annual turnover of approximately 20 million euros ($19.6 million). The 16 shops that FRS is acquiring are based mainly in shopping centers.

"When the chain went bankrupt, there were 24 stores," Olierook says. "They then closed another eight stores, which we would have done as well because we thought it was difficult for these stores to make any money. There are 16 stores now, which we believe we can make a profit on. In the end there will be 14 Hysj! Hysj! stores, as we will close two stores that are in the same malls as existing FRS shops. We started with 14 FRS stores [in Norway] in January 2001. Over the last 18 months, that has grown to 27. In total, at the end of this month, we will have 41 stores in Norway." Olierook says that most of the Hysj! Hysj! stores will be rebranded as FRS shops during the next two to three years.

The Norwegian chain had also operated two stores in neighboring Sweden, but those outlets are not part of the current deal. "We haven't bought the two Swedish stores," Olierook reports. "One is closed, and the other has been sold to Next Stop, a wholesaler."

RIAJ Survey Says 66% In Japan Copy Music At Home

BY STEVE McCLURE

TOKYO—Japan's recording industry is once again sounding the alarm about the rapid spread of illegal home copying of prerecorded music.

Music is copied onto CD-R and rewritable (CD-RW) discs at a rate of 236 million discs a year, according to survey data released Sept. 19 by labels body the Recording Industry Assn. of Japan (RIAJ).

The survey polled 1,000 people from high-school age to their mid-50s and was conducted between June 14 and July 3 this year. Some 66% of respondents said they had made personal recordings in the past six months, compared with 53% who purchased new CDs. It also claims that 48% of the CD-R/RWs sold in Japan are used to make copies of prerecorded music. Of those responding to the survey, 26% said that they bought fewer CDs after starting to use CD-Rs, compared with 18% who said they bought more CDs.

Highlighting the role here of the CD-rental industry—a unique feature of the Japanese market—the survey found that more than 40% of the CDs that were copied onto CD-Rs had been rented. More than 25% were borrowed from friends and acquaintances.

According to the RIAJ, "This survey was conducted with the purpose of researching the actuality of personal recordings and users' attitudes toward personal recordings in a world with rapidly evolving digital technology."

The survey is the RIAJ's latest attempt to raise awareness of what it says is the threat posed to the music industry by illegal copying and file sharing.

Billboard HITS OF THE WORLD

JAPAN

(OEMPA PUBLICATIONS INC.) 09/25/02

SINGLES

LAST WEEK	
1	OOKINAFURUDOKEII KEN HIRAI DEFSTAR
NEW	THE BIGAKU AKA MATSUURA ZETIMA
NEW	KISEKI / NO. 1 BOA AVEX TRAX
2	WISHING ON THE SAME STAR NAMIE AMURO AVEX TRAX
5	VALENTI BOA AVEX TRAX
NEW	IT'S ALL ABOUT LOVE DREAMS COME TRUE DCT RECORDS
4	LIKE A STAR IN THE NIGHT MAI KURAKI GIZA STUDIO
6	NEMURENUYORU WA KIMI NO SEI MISIA RHYTHMEDIA TRIBE
8	KITAKAZE TO TAIYO YELLOW GENERATION DEFSTAR
10	MUSHOKU AZUMI UEHARA GIZA STUDIO

HOT MOVER SINGLES

LAST WEEK	
17	THE PERFECT VISION MINMI VICTOR
NEW	AIR TAKAKO UEHARA AVEX TRAX
26	NADA SOUSOU RIMI NATSUKAWA VICTOR
NEW	COME BABY YASUYUKI OKAMURA & TAKKYU ISHINO KUDOS
NEW	HIMAWARI SHELA AVEX TRAX

ALBUMS

LAST WEEK	
NEW	GLAY UNITY ROOTS & AWAY FAMILY UNLIMITED
1	SPITZ MIKAZUKI ROCK UNIVERSAL
4	MIKA NAKASHIMA TRUE SONY MUSIC ASSOCIATED RECORDS
NEW	TAMIO OKUDA E SONY
8	VARIOUS ARTISTS LOVE LIGHTS 3 WARNER MUSIC JAPAN
3	BON JOVI BOUNCE UNIVERSAL
NEW	HITOMI SELF PORTRAIT AVEX TRAX
7	V/A KISS DRAMATIC LOVE STORY BMG FUNHOUSE
6	AIKO AKI SOBANIRUYO PONY CANYON
2	TACKEY & TSUBASA HATACHI AVEX TRAX

UNITED KINGDOM

(OFFICIAL UK CHARTS CO.) 09/23/02

SINGLES

LAST WEEK	
NEW	JUST LIKE A PILL PINK ARISTA
1	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN INNOCENT/VIRGIN
NEW	WHAT I GO TO SCHOOL FOR BUSTED UNIVERSAL
NEW	CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE
NEW	EVERYDAY BON JOVI ISLAND
2	GOT TO HAVE YOUR LOVE LIBERTY X V2
NEW	STRANGE & BEAUTIFUL AQUALUNG B UNIQUE
4	NESSAJA SCOOTER KONTOR/EDEL
NEW	FEEL IT BOY BEENIE MAN FEATURING JANET JACKSON VIRGIN
NEW	DEM GIRLZ (I DON'T KNOW WHY) OXIDE & NEUTRINO EAST WEST

HOT MOVER SINGLES

LAST WEEK	
NEW	GRACE SUPERGRASS PARLOPHONE
NEW	SHE HATES ME PUDDLE OF MUDD GEFFEN
NEW	POSITIVITY SUEDE EPIC
NEW	EVERYONE SAYS "HI" DAVID BOWIE COLUMBIA
NEW	PRAYER DISTURBED REPRISE

ALBUMS

LAST WEEK	
NEW	PAUL WELLER ILLUMINATION INDEPENDIENTE
2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
1	ATOMIC KITTEN FEELS SO GOOD INNOCENT/VIRGIN
5	PINK M'SSUNDAZTODD ARISTA
11	NELLY NELLYVILLE UNIVERSAL
6	EVA CASSIDY IMAGINE BLIX STREET
4	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
12	EMINEM THE EMINEM SHOW INTERSCOPE
8	OASIS HEATHEN CHEMISTRY BIG BROTHER
16	MS. DYNAMITE A LITTLE DEEPER POLYDOR

GERMANY

(MEDIA CONTROL) 09/25/02

SINGLES

LAST WEEK	
1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	MENSCH HERBERT GRONEMEYER EMI
3	COMPLICATED AVRIL LAVIGNE ARISTA
5	I'M ALIVE CELINE DION COLUMBIA
4	STILL IN LOVE WITH YOU NO ANGELS POLYDOR
10	LIEBER GOTT MARLON & FREUNDE SONY
6	ONE NITE STAND SARAH CONNOR FEATURING WYCLEF JEAN EPIC
NEW	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN
12	ADDICTIVE TRUTH HURTS FEATURING RAKIM INTERSCOPE
7	BECAUSE I LOVE YOU MANICON MEETS DIGITAL ROCKERS SONY

HOT MOVER SINGLES

LAST WEEK	
34	DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC
NEW	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS INTERSCOPE
38	EVERYTIME YOU NEED ME THE FLAMES EMI
NEW	WILL IT EVER NATURAL ARIOLA
41	GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS BEXTOR POLYDOR

ALBUMS

LAST WEEK	
1	HERBERT GRONEMEYER MENSCH EMI
2	AVRIL LAVIGNE LET GO ARISTA
4	EMINEM THE EMINEM SHOW INTERSCOPE
NEW	DIE FLIPPERS ISABELLA ARIOLA
3	ROSENSTOLZ MACHT LIEBE POLYDOR
6	ATOMIC KITTEN FEELS SO GOOD VIRGIN
12	CELINE DION A NEW DAY HAS COME COLUMBIA
14	PINK M'SSUNDAZTODD ARISTA
5	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
7	BRUCE SPRINGSTEEN THE RISING COLUMBIA

FRANCE

(SNEP/VOP-TITE LIVE) 09/24/02

SINGLES

LAST WEEK	
1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	INCH' ALLAH MC SOLAAR EAST WEST
7	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
3	MANHATTAN-KABOUL RENAUD/AXELLE RED VIRGIN
4	LA BOMBA KING AFRICA HOT TRACKS
5	RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST
61	I'M ALIVE CELINE DION COLUMBIA
6	AU SOLEIL JENIFER ISLAND
95	LE SF*R LE 6-9 ULM
8	WITHOUT ME EMINEM INTERSCOPE

HOT MOVER SINGLES

LAST WEEK	
25	EN APESANTEUR CALOGERO MERCURY
91	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
31	I SAY A LITTLE PRAYER KARINE COSTA WARNER STRATEGIC MARKETING
33	BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.
NEW	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR

ALBUMS

LAST WEEK	
NEW	LORIE TENDREMENT EGP
1	PATRICK BRUEL ENTRE DEUX RCA
2	RENAUD BOUCAN D'ENFER VIRGIN
NEW	ISABELLE BOULAY AU MOMENT D'ETRE NOUS V2
3	MANU CHAO RADIO BEMBA SOUND SYSTEM VIRGIN
4	INDOCHINE PARADIZE COLUMBIA
5	LES RITA MITSOUKO LA FEMME TROMBONE VIRGIN
6	NATACHA ST PIER DE L'AMOUR LE MIEUX COLUMBIA
9	EMINEM THE EMINEM SHOW INTERSCOPE
7	ZEBDA UTOPIE D'OCCASE BARCLAY

CANADA

(SOUNDSCAN) 10/05/02

SINGLES

LAST WEEK	
NEW	A MOMENT LIKE THIS KELLY CLARKSON S/RCA/BMG
1	GET READY SHAWN DESMAN VIK/BMG
2	EVERYDAY BON JOVI ISLAND/UNIVERSAL
3	SOMEBODY LIKE YOU KEITH URBAN CAPITOL/EMI
4	HOT IN HERRE NELLY FO' REEL/UNIVERSAL
6	JUST LIKE A PILL PINK ARISTA/BMG
7	IN MY PLACE COLDPLAY EMI
8	I NEED A GIRL (PART TWO) P DIDDY & GINUWINE ARISTA/BMG
9	DAYS GO BY DIRTY VEGAS POPULAR
10	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL

HOT MOVER SINGLES

LAST WEEK	
NEW	LIFE GOES ONE LEANN RIMES CURB/WARNER
NEW	MADAM HOLLYWOOD FELIX DA HOUSECAT EMPEROR NORTON
23	DON'T SAY GOODBYE PAULINA RUBIO UNIVERSAL
NEW	COMPLICATED AVRIL LAVIGNE ARISTA/BMG
NEW	HEAVEN DJ SAMMY & YANOU FEATURING DO ISBA/DEP INTERNATIONAL

ALBUMS

LAST WEEK	
1	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG
NEW	DISTURBED BELIEVE REPRISE/WARNER
2	VARIOUS ARTISTS NOW! THAT'S WHAT I CALL MUSIC 7 EMI
NEW	THEORY OF A DEADMAN THEORY OF A DEADMAN 604/ROADRUNNER/UNIVERSAL
3	EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL
6	NELLY NELLYVILLE FO' REEL/UNIVERSAL
4	COLDPLAY A RUSH OF BLOOD TO THE HEAD CAPITOL/EMI
5	DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY
NEW	LIFEHOUSE STANLEY CUMBFALL DREAMWORKS/UNIVERSAL
NEW	ISABELLE BOULAY SES PLUS BELLES HISTOIRES SIDERAL/SELECT

SPAIN

(AFYVE) 08/25/02

SINGLES

LAST WEEK	
1	EVERYDAY BON JOVI MERCURY/UNIVERSAL
2	CHIHUAHUA DJ BOBO ARIOLA/BMG
4	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY
3	EL AIRE QUE ME DAS REMIXES BUSTAMANTE VALE MUSIC
10	GANBAREH! SASH BLANCO Y NEGRO/VITGIN
NEW	WHY AYE MAN MARK KNOPFLER MERCURY/UNIVERSAL
NEW	IT JUST WON'T DO THAT TIM DELUXE BLANCO Y NEGRO
NEW	TRY IAN VAN DAHL VALE MUSIC
8	SOY YO MARTA SANCHEZ MUXXOC
6	AVE MARIA REMIXES DAVID BISBAL VALE MUSIC

HOT MOVER SINGLES

LAST WEEK	
NEW	WHATCHULOOKINAT WHITNEY HOUSTON ARIOLA/BMG
NEW	POSITIVITY SUEDE COLUMBIA
NEW	LETHAL INDUSTRY DJ TIESTO VALE MUSIC

ALBUMS

LAST WEEK	
NEW	ENRIQUE IGLESIAS QUIZAS POLYDOR/UNIVERSAL
2	ALEX UBAGO QUE PIDES TU? DRO/WARNER
1	REVOLUCIÓN DE AMOR MANA WARNER MUSIC
NEW	THE CRANBERRIES STARS—THE BEST OF THE CRANBERRIES MERCURY/UNIVERSAL
3	DAVID BISBAL CORAZON LATINO VALE MUSIC
5	AMARAL ESTRELLA DE MAR VIRGIN
4	MANU CHAO RADIO BEMBA SOUND SYSTEM VIRGIN
8	OPERACIÓN TRIUNFO OPERACION TRIUNFO 2002 EN CONCIERTO VALE MUSIC
10	MARTA SANCHEZ SOY YO MUXXOC
7	CAFE QUIJANO LA TABERNA DEL BUDA WARNER MUSIC

AUSTRALIA

(ARIA) 09/23/02

SINGLES

LAST WEEK	
1	COMPLICATED AVRIL LAVIGNE ARISTA
2	RAMP! THE LOGICAL SONG SCOOTER SHOCK
3	OBJECTION (TANGO) SHAKIRA EPIC
9	JUST A LITTLE LIBERTY X V2
4	TRIBUTE TENACIOUS D EPIC
7	TWO WRONGS (DON'T MAKE A RIGHT) WYCLEF JEAN FEATURING CLAUDETTE COLUMBIA
6	A THOUSAND MILES VANESSA CARLTON A&M
NEW	SYMPHONY OF LIFE TINA ARENA COLUMBIA
10	RICH GIRL SELWYN EPIC
5	EVERYDAY BON JOVI ISLAND

HOT MOVER SINGLES

LAST WEEK	
36	TIME AFTER TIME NOVASPACE MINISTRY OF SOUN
29	MAGIC DISCO MONTEGO FEATURING KATIE UNDERWOOD WEA
31	IT'S OK ATOMIC KITTEN INNOCENT/VIRGIN
39	UNDERNEATH IT ALL NO DOUBT FEATURING LADY SAW INTERSCOPE
NEW	THE VINEYARD AUGIE MARCH ARISTA

ALBUMS

LAST WEEK	
3	EMINEM THE EMINEM SHOW INTERSCOPE
1	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
5	AVRIL LAVIGNE LET GO ARISTA
4	SHAKIRA LAUNDRY SERVICE EPIC
NEW	28 DAYS STEALING CHAIRS FESTIVAL
8	NELLY NELLYVILLE UNIVERSAL
6	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
26	SOUNDTRACK McLEOD'S DAUGHTERS COLUMBIA
25	NORAH JONES COME AWAY WITH ME BLUE NOTE

ITALY

(FIMI) 09/23/02

SINGLES

LAST WEEK	
1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	COMPLICATED AVRIL LAVIGNE ARISTA
3	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
6	IN MY PLACE COLDPLAY PARLOPHONE
5	KISS KISS HOLLY VALANCE LONDON
4	BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.
7	EVERYDAY BON JOVI ISLAND
14	LE VENT NOUS PORTERA NOIR DESIR CAROSELLO
8	WHEREVER YOU WILL GO THE CALLING RCA
9	LA RONDINE MARCO WEA

HOT MOVER SINGLES

LAST WEEK	
NEW	CALLETH YOU, COMETH I THE ARK VIRGIN
NEW	(CRACK IT) SOMETHING GOING ON BOMFUNK MC'S FEATURING JESSICA FOLCKER EPIDROME/SONY
NEW	WHY AYE MAN MARK KNOPFLER MERCURY
27	BEAUTY ON THE FIRE NATALIE IMBRUGLIA RCA
NEW	POSITIVITY SUEDE EPIC

ALBUMS

LAST WEEK	
NEW	GIGI D'ALESSIO UNO COME TE RCA
NEW	GIANNI MORANDI L'AMORE CI CAMBIA LA VITA EPIC
1	FRANCO BATTIATO FLEURS 3 COLUMBIA
NEW	THE CRANBERRIES STARS—THE BEST OF THE CRANBERRIES ISLAND
2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	GIORGIA GREATEST HITS (LE COSE NON VANNO MAI . . .) DISCHI DICIOCCOLATA/BMG
8	MANGO DISINCANTO WEA
5	STADIO OCCHI NEGLI OCCHI EMI
7	LIGABUE FUORI COME VA? WEA
3	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse™



Edited by Nigel Williamson

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

LAST WEEK

SINGLES

1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
6	I'M ALIVE	CELINE DION COLUMBIA/EPIC
2	COMPLICATED	AVRIL LAVIGNE ARISTA/RCA
3	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN INNOCENT/VIRGIN
4	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC/COLUMBIA
27	EVERYDAY	BON JOVI ISLAND
7	INCH' ALLAH	MC SOLAAR EAST WEST
	JUST LIKE A PILL	PINK ARISTA
8	MENSCH	HERBERT GRONEMEYER EMI
5	WITHOUT ME	EMINEM INTERSCOPE
	WHAT I GO TO SCHOOL FOR	BUSTED UNIVERSAL
	CLEANIN' OUT MY CLOSET	EMINEM INTERSCOPE
65	SHE HATES ME	PUDDLE OF MUDD GEFFEN
40	LIEBER GOTT	MARLON & FREUNDE HOME/SONY
61	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS EPIC

ALBUMS

1	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE
2	EMINEM	THE EMINEM SHOW INTERSCOPE
5	AVRIL LAVIGNE	LET GO ARISTA
4	ATOMIC KITTEN	FEELS SO GOOD INNOCENT/VIRGIN
9	PINK	M'SSUNDAZTOOO ARISTA
3	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS
7	HERBERT GRONEMEYER	MENSCH EMI
6	BRUCE SPRINGSTEEN	THE RISING COLUMBIA
11	MANU CHAO	RADIO BEMBA SOUND SYSTEM VIRGIN
8	SHAKIRA	LAUNDRY SERVICE EPIC/COLUMBIA

THE NETHERLANDS

LAST WEEK — (DUTCH MEGA TOP 100) 09/21/02

SINGLES

1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
3	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN VIRGIN
7	ADDICTIVE	TRUTH HURTS FEATURING RAKIM INTERSCOPE
2	BECAUSE THE NIGHT	JAN WAYNE DIGIDANCE
4	COMPLICATED	AVRIL LAVIGNE ARISTA

ALBUMS

1	K3	VERLIEFD BMG
3	K-OTIC	INDESTRUCTIBLE JIVE
2	DE DIJK	MUZIKANTEN DANSEN NIET MERCURY
6	AVRIL LAVIGNE	LET GO ARISTA
4	ANDRÉ HAZES	STRIJDLUSTIG EMI

SWEDEN

LAST WEEK — (GLF) 09/19/02

SINGLES

1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
2	COMPLICATED	AVRIL LAVIGNE ARISTA
3	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
4	(CRACK IT) SOMETHING GOING ON	[illegible]
7	I'M ALIVE	CELINE DION COLUMBIA

ALBUMS

1	BRUCE SPRINGSTEEN	THE RISING COLUMBIA
2	SVEN-INGVARS	GULD & GLOD—MER HITS AN MAGONISN MNG/EMI
3	KENT	VAPEN & AMMUNITION RCA
7	ASA JINDER	TRIO, HOPP & KARLEK VIRGIN
6	HELMUT LOTTI	MY TRIBUTE TO THE KING CMC/EMI

DENMARK

LAST WEEK — (IFPI/NIELSEN MARKETING RESEARCH) 09/24/02

SINGLES

	POSITIVITY	SUEDE EPIC
	BLINDED BY THE LIGHT	FUNKSTAR DE LUXE FEATURING MANFRED MANN UNIVERSAL
	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
2	COMPLICATED	AVRIL LAVIGNE ARISTA
1	GUANTANAMO	OUTLANDISH ARIOLA

ALBUMS

1	OUTLANDISH	BREAD AND BARRELS OF WATER ARIOLA
11	NORAH JONES	COME AWAY WITH ME BLUE NOTE
2	OLSEN BROTHERS	SONGS CMC/EMI
12	NIK & JAY	NIK & JAY CAPITOL
9	CAECILIE NORBY	FIRST CONVERSATION CAPITOL

NORWAY

LAST WEEK — (VERDENS GANG NORWAY) 09/24/02

SINGLES

1	COMPLICATED	AVRIL LAVIGNE ARISTA
3	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
4	DESENCHANTÉE	KATE RYAN ANTLER SUBWAY
5	ROUND ROUND	SUGABABES ISLAND
2	SERPENTINE	MOTORPSYCHO 1.70

ALBUMS

	GATE	JYGH WEA
1	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE
2	UGRESS	RESONANT TUBA
NEW	VIKINGARNA	KRAMGOA LUTAR 2002 EMI
3	AVRIL LAVIGNE	LET GO ARISTA

NEW ZEALAND

LAST WEEK — (RECORD PUBLICATIONS LTD) 09/19/02

SINGLES

1	COMPLICATED	AVRIL LAVIGNE ARISTA
15	JUST LIKE A PILL	PINK ARISTA
18	HEAVEN	DJ SAMMY & YANOU SHOCK
2	JUST A LITTLE	LIBERTY X V2
12	A LIFETIME LEFT TO WAIT	K'LEE UNIVERSAL

ALBUMS

1	LITTLE RIVER BAND	GREATEST HITS EMI
2	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE
	AVRIL LAVIGNE	LET GO ARISTA
6	EMINEM	THE EMINEM SHOW INTERSCOPE
8	NELLY	NELLYVILLE UNIVERSAL

PORTUGAL

LAST WEEK — PORTUGAL AFP 09/23/02

SINGLES

3	UNDERNEATH YOUR CLOTHES	SHAKIRA COLUMBIA
6	WHENEVER, WHEREVER	SHAKIRA EPIC
7	HERE I AM	BRYAN ADAMS A&M
5	O AMOR NOS GUIARA	SANDY & JUNIOR MERCURY
21	IF TOMORROW NEVER COMES	RONAN KEATING POLYDOR

ALBUMS

1	SHAKIRA	LAUNDRY SERVICE COLUMBIA
2	JAMES	GETTING AWAY WITH IT LIVE SOM LIVRE
3	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	MARTINHO DA VILA	MARTINHO DEFINITIVO COLUMBIA
5	MICHAEL BOLTON	THE ULTIMATE COLLECTION COLUMBIA

ARGENTINA

LAST WEEK — (CAPIF) 09/24/02

ALBUMS

2	DIEGO TORRES	UN MUNDO DIFFERENTE RCA
4	DIVIDIDOS	VENGO DEL PLACARD DE OTRO BMG
	RITA LEE	BOSSA 'N BEATLES LIDERES
3	MANA	REVOLUCIÓN DE AMOR WEA LATINA
1	ERREWAY	SENALES COLUMBIA
7	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.
	JOSH GROBAN	JOSH GROBAN 143 RECORDS
	VARIOUS ARTISTS	MTV UNPLUGGED UNIVERSAL
5	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL
8	LUCIANO PEREYRA	SOY TUYO EMI

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B BMG, E EMI, I Independent, S Sony, U Universal, W Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ATOMIC KITTEN Feels So Good (V)			3	6						10
COLDPLAY A Rush of Blood to the Head (E)			2	9		7		3	5	6
EMINEM The Eminem Show (U)	5		8	3	9	5		1		
AVRIL LAVIGNE Let Go (B)	3			2		1		4		4
NELLY Nellyville (U)	4		5			6		7		

WORLD RHYTHM: Former **Faithless** guitarist and **Dido** collaborator **Dave Randall** released his genre-breaking debut album under the moniker **Slovo** Sept. 16. Titled *Nommo* and released via Ruff Life Records, the set combines spoken word, vocals, and



SLOVO

dance rhythms from around the globe. With collaborators as disparate as Icelandic singer **Emiliana Torrini**, Kurdistani poet **Ismail Taha**, and New York rapper **Anthony DeMore**, the album is a musical melting pot filled with the sounds of a Palestinian refugee camp, West African instrumentation, and rock inflections. Randall, 29, tells *Billboard*, "Creating *Nommo* was a labor of love. The album begins with the voice of a 70-year-old Palestinian woman I met on a sand-covered street in the refugee camp of Gaza City, and we carried on from there." Slovo kicked off a European tour Sept. 26 at the Paradiso in Amsterdam. **CHRISTOPHER BARRETT**

SWEET TALK: Rarely does a jazz album cross into the mainstream chart, but Danish vocalist **Cæcelie Norby's** *First Conversation* (EMI/Blue Note) landed in the No. 2 slot on the Official Danish Hitlist following its release at the start of this month. Norby says the set grew out of her performances with Swedish husband/bass player **Lars Danielsson** and Danish pianist **Carsten Dahl**. With Norwegian trumpeter **Per Jørgensen** and drummer **Jan Christensen** in the mix, the team used Nordic minimalism as a starting point for what is basically classic American jazz. Norby penned two of the tunes herself; the rest are interpretations of others' songs, including **Glen Campbell's** "Gentle on My Mind" and **the Police's** "Tea in the Sahara." EMI director of international exploitation **Ole Mortensen** says the album will be released in Europe Sept. 26 on Blue Note. **CHARLES FERRO**

JAZZ RENAISSANCE: Composer/performer **Allan Zavod** has set up the Zavod Jazz/Classical Fusion Award through the University of Melbourne. "There seems little encouragement for students of this style," says 49-year-old Zavod, the one-time professor at the Berklee College of Music who collaborated with **Frank Zappa** and **Jean Luc-Ponty**. In 1988, the pianist composed a piece for Australia's bicentennial celebrations using a jazz trio and a youth orchestra. Recently, he received critical acclaim for his collaboration with jazz trumpeter **James Morrison** and orchestras in Australia and Germany on concertos he composed for trombone and trumpet. The Zavod Award's inaugural recipient, **Adrian Pertout**, was chosen from 45 entries and received $5,000 Australian ($2,750) for his composition "Renaissance." It will be performed by the university's symphony orchestra under Sir **John Hopkins** next year. Zavod says, "More than just encouraging composers to write these works, we have to ensure they see the light of day." **CHRISTIE ELIEZER**

ON THE BEACH: Fatboy Slim will release a live album and DVD of his controversial July show at Brighton beach on the southern coast of England. *Big Beach Boutique II* comes out internationally through his own label, Southern Fried, Oct. 7. The event was attended by 250,000 people—four times the expected number—and resulted in two deaths and major disruption to the English coastal town's emergency services and public transportation system. "It was my manager's idea to do the DVD," Fatboy Slim says. "I was doubtful about the idea of watching a DJ play for 1½ hours, but the night was special. The audience were the stars of the show, and if you've got the hi-fi setup that most people with a DVD have, the sound is cracking." Although signed to U.K. indie Slant Records for studio recordings as Fatboy Slim, the artist describes his involvement at Southern Fried as "head of A&R" but admits he has "no time to do the day-to-day running of the label." **ADAM HOWARTH**

ANZAC ROLL: New Zealand's top musicians will perform for leading international music industry representatives in a week-long November event aimed at increasing music exports. Announcing the initiative at an event celebrating the five-times platinum sales (75,000 units) of *Nature's Best*—a compilation of the country's all-time top 30 songs—prime minister **Helen Clark** said New Zealand music was "on a roll" but needed to find creative ways to be heard abroad. **Mike Chunn**, head of the Australasian Performing Right Assn. in New Zealand, says representatives in the fields of A&R, music law, publishing, and artist management are invited to New Zealand to "sail around, have a holiday, and check out the best of our export-ready talent." Branded New Zealand Music Week, Chunn expects about 30 acts of all genres to perform. **DAVID McNICKEL**

Morgan Is A Gem In Amber's Catalog

Newfoundland Artist Releases 'Seven Years' After Six-Year Hiatus

BY LARRY LeBLANC

TORONTO—From the windswept island of Newfoundland, thrust away from Canada into the Atlantic Ocean, singer/songwriter Pamela Morgan has developed a commanding legacy during three decades.

"Culturally, Pam is one of the two or three most important artists to ever evolve here," says Tony Ploughman, assistant manager of independent record store Fred's in St. John's, Newfoundland. "She's a complete artist."

"Pamela is a powerful singer," says Morgan's former producer Gary Furniss, who is now president of Sony/ATV Music Publishing Canada. "When she sings, it's very spiritual, because of her love of music."

Although arguably undervalued in mainstream music circles, Morgan says, "I've never [made] music because I wanted to be famous. Music is part of who I am; I think it's ingrained in me. I love providing music for people to listen to."

After a six-year hiatus, Morgan has returned with her second solo album, *Seven Years*, released nationally Sept. 25 by Topsail, Newfoundland-based Amber Music. The record is distributed in Canada by Toronto-based Outside Music.

The album's title comes from a traditional Newfoundland ballad of the same name—one of two traditional songs on the album, the other being "Ye Rambling Boys." "The album's theme and the song fitted so well together," Morgan says. "I've been making music for 28 years with rough divisions of seven years for each phase. That's more than a coincidence."

Seven Years has been available since July 29 in Newfoundland. "The album has been in our in-store top five since it came out," Ploughman reports. "It's a beautiful record."

The album was recorded in analog in studios in Toronto and at St. John's throughout 2001 and 2002, with Morgan producing. With subjects including suffering from Alzheimer's, male mid-life crisis, and the continuing exodus of Newfoundlanders moving westward, the record is an absorbing life study.

"At every stage of your life, what you write reflects what you are thinking and your reality," the 44-year-old Morgan says.

Morgan is a partner in 9-year-old Amber Music along with her husband, Andre Wall, and singer Anita Best. Amber's 13-album catalog includes albums by Best; Emile Bènoit, the revered French-speaking Newfoundland fiddler who passed away in 1992; and Morgan's former band, Figgy Duff, which dominated Newfoundland music throughout the '70s and '80s.

In addition to overseeing Amber Music, Morgan has written for stage and film and recently produced singers Vicky Hynes and Mark Bragg. "I never went looking to be a producer," she says. "People came looking for me. With the years I've been in the studio, I made mistakes that I can prevent other people from making."

One of the most isolated and economically depressed provinces of Canada, Newfoundland has always remained separate from the economic, political, and cultural systems of North America. Islanders think of themselves as Newfoundlanders first and Canadians second. The island was


MORGAN

a British colony until 1949, when a referendum showed a small (52.4%) majority in favor of joining Canada.

Newfoundland's teeming cultural life is drawn from its British Isles heritage and from its innumerable small, secluded communities which, burdened by fierce winters and the lack of mass entertainment, tend to preserve and nurture traditional music.

Morgan's appreciation of Newfoundland culture was shaped in Grand Falls in the '70s by her high-school teacher Jeff Skinner. "He taught us to be proud of where we were from and the way we spoke," she recalls. "At the same time, there was a movement growing on the island, with many people thinking in those terms. With my mother being a piano teacher, I grew up with music, so I gravitated toward the musical end of things."

For several years, Morgan researched the history of traditional songs throughout the province. "I never used a tape recorder," she says. "I didn't feel right going in with a tape recorder and taking the music away. I spent time making friends and learning about their lives. I would often sing a song that would remind them about another song."

Figgy Duff formed in 1975. In its early years, the band performed throughout Newfoundland and later in Canada and the U.K., then progressing to Holland, Germany, and the U.S. At home, folk purists were angry about traditional Newfoundland music being tampered with by long-haired musicians using amplifiers, Morgan notes: "Many purists thought traditional music should be kept in an a cappella state."

Figgy Duff disbanded in 1993, following co-founder Noel Dinn's death. Elated that Amber Music has since acquired the rights to the band's six-album catalog, Morgan says, "I needed to own it to keep it alive. I didn't want it to disappear. People are still interested."

Amber Music has been diligent in both licensing music and selling its catalog via the Internet and mail order. Albums and tracks have been recently licensed in Japan, Taiwan, Germany, Spain, Italy, and France. "We've got tracks licensed all over Europe as a result of going to [annual Cannes trade fair] MIDEM for three years," Morgan says proudly. "Every cent I make goes back into the company to keep the music out there and alive. People like it if they know about it. The hardest thing is getting it to people."

Virgin Megastores Japan Web Site Relaunched With Amazon Subsidiary

BY STEVE McCLURE

TOKYO—The second major stage of Virgin Entertainment Group's online venture with amazon.com bowed Sept. 19, when Virgin Megastores Japan relaunched its Web site in conjunction with Amazon's Japanese subsidiary.

The revamped Web site, at virginmega.co.jp, includes such familiar Amazon features as editorial reviews, personalization for individual users, and one-click ordering. Transactions via the site will be managed by amazon.co.jp, which is responsible for stocking, selling, delivering product, and providing customer service.

"We are thrilled to offer the first-ever 'mirror site' with Amazon for customers in Japan," Virgin Megastores Japan senior commercial manager Harry Cheng says. He explains that, although the new Web site is "not a usual mirror site in strict technical terms," the companies refer to it as such "because it 'mirrors' content and features at amazon.co.jp."

For the next three months, customers who log on to Virgin Megastores Japan's old site at virginmegastore.co.jp (which went out of service Sept. 19) will be automatically redirected to the co-branded virginmega.co.jp site.

The Japanese deal is part of a worldwide alliance between Virgin and Amazon announced earlier this year (*Billboard*, July 6); the U.S. Virgin site was relaunched June 24 at virginmega.com. Virgin had stopped selling music and video via the Web at the end of 2000, claiming that operational costs were too high.

NEWSLINE...

Members of the online music community and European Union legislators converged Sept. 18 in Brussels at a seminar organized by Pan-European trade body the European Digital Media Assn. (EDiMA). Attendees were warned that the legitimate digital distribution sector in Europe could crumble in the continued absence of a cross-border framework for digital-music licenses. During the seminar, a licensing project was approved by the board of EDiMA, which includes Vitaminic, Music Choice, fnac.com, virginmega.fr, Tiscali Musix, and amazon.com. The project's aims include initiating direct discussions between rightholders and collecting societies on license terms and conditions. "The fact that EDiMA has formulated this project is a reflection that we have a problem in terms of licensing and in terms of getting content and getting the licenses to distribute that content," EDiMA executive director Lucy Cronin says. "We're hoping that the more licenses we get and the more content we get, the bigger the choice the consumer has with respect to music online." **LARS BRANDLE**


ZELNIK

Patrick Zelnik, chief executive and co-founder of French record company Naïve, has been re-elected as president of French independent labels organization UPFI for a two-year term. At the body's Sept. 19 general assembly, Zelnik welcomed the arrival at UPFI of several new label members "[who] represent the new generation of indies." UPFI currently has 75 members. Zelnik told members that he welcomes the new interest in the industry shown by the French government and called for politicians to adopt measures in order to better regulate the market and fight against potential abuses of dominant position. He adds that he will continue with activities aimed at ensuring "a more balanced development of the music market." **EMMANUEL LEGRAND**

Sydney-based Festival Mushroom Records (FMR) has moved swiftly to replace Adam Lang, who recently quit as GM of its publishing arm, Festival Music Publishing, to fill the managing director post at Warner/Chappell Australia (*Billboard*, Sept. 28). Michael Lynch, director of international at FMR, takes over Lang's publishing role Sept. 30. Prior to joining FMR, Lynch was an independent publisher and act manager. His role at FMR is taken by Charlie Fenn, previously senior international marketing manager of international. Fenn will liaise with FMR's existing partners in Asia; his other immediate priorities include setting up releases in the U.K. and Europe for rock bands George and 28 Days, plus dance act Sonicanimation. Lynch and Fenn report to FMR managing director Michael Parisi. **CHRISTIE ELIEZER**

Italian labels body FIMI has confirmed that the third Italian Music Awards will be held at the Filaforum venue in Assago (on the outskirts of Milan) in early December. The event—part of a week of concerts, exhibitions, and conferences—will be organized by FIMI in cooperation with Clear Channel. The 25 category awards will be telecast live on state-owned station RAI 2. The winners will be decided by the votes of a 400-member jury of record producers, journalists, DJs, managers, retailers, and young consumers. **MARK WORDEN**

U.K. collecting society Phonographic Performance Limited (PPL) members heard a call for greater working relationships with commercial radio at the organization's annual meeting Sept. 18 in London. The keynote speech was delivered by Paul Brown, chief executive of Britain's Commercial Radio Companies Assn., who warned that advertising downturns would mean that PPL members should expect lower revenue from commercial radio this year—despite commercial radio managing to increase its overall share of U.K. advertising spending. Brown also called for a relaxation of U.K. ownership rules for radio groups. In the year ending Nov. 30, 2001, PPL income from licensing fees increased to £72.4 million ($111 million) from £68.4 million ($105 million) the year before. **GORDON MASSON**

London-based V2 Records has named EMI veteran Tony Harlow as CEO of worldwide operations. He takes the reins from acting group CEO Stephen Navin, who will exit Oct. 1 to join the U.K. government's Department of Culture, Media and Sport as an adviser on the music industry; that post was vacated by Sara John earlier this year following a five-year tenure (*Billboard Bulletin*, Jan. 7). Harlow becomes the chief of a seven-member management team appointed last December to oversee a streamlined, artist-focused V2 Music Group, in the wake of the exit of former CEO Jeremy Pearce (*Billboard Bulletin*, Dec. 7, 2001). Harlow joined EMI in 1989 and most recently served as managing director of its Australian affiliate. **LARS BRANDLE**

U.K.'s Mercury Music Prize Continues To Make Temperatures Rise

BY ADAM HOWORTH

LONDON—Since its launch in 1992, the Mercury Music Prize (MMP) has garnered widespread coverage in the British media each year and is considered a valuable marketing tool to beat the annual mid-summer sales slump. But one decade later, does still it work?

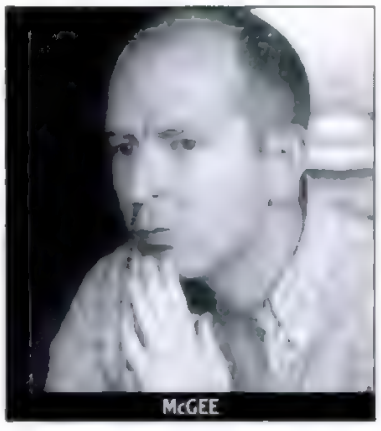
The U.S. industry clearly thinks it does. Last year it launched its own version, the Shortlist Prize for Artistic Achievement in Music. But it's the U.K. model, now sponsored by Panasonic, that is credited with turning commercially unknown but artistically credible acts into household names here and boosting their international prospects.

One example was Virgin/Hut-signed rock band Gomez, which won the award in September 1998 with *Bring It On*. The album had peaked at No. 26 on the U.K. sales chart when it was released that April, but the following year the group's sophomore set, *Liquid Skin*, debuted at No. 2. "Gomez were at 60,000 sales before the award and wound up at 400,000 in the U.K. a year after," Hut founder Dave Boyd says. On quantifying the sales impact of winning the MMP, Boyd adds, "It's hard to nail exactly, but the 50,000-80,000 mark is a rough guess."

Primal Scream's star was already on the ascent when it picked up the inaugural prize in 1992 with *Screamadelica* (Creation). The album had been preceded by three top 40 singles and reached No. 8 after hitting the stores that September. But Alan McGee, who at the time headed Creation, feels the prize still had a significant impact. "It helped *Screamadelica* go platinum—and it's still their only platinum record in the U.K.," he tells *Billboard*. McGee, now CEO of U.K. indie label Poptones, says, "The Mercury Music Prize has a significant amount of clout to take a band to platinum status. Kathryn Williams, who I now manage, sold 10,000-15,000 on her last album [*Little Black Numbers* on her own label, Caw], and her nomination in 2000 helped propel her to 40,000 sales. Then EastWest signed her."

Twelve independent judges representing musicians and the media sit on the MMP panel and produce a short-list of 12 albums from entries submitted by record labels (more than 200 albums were submitted this year), from which the eventual winner is chosen.

This year, Polydor U.K./Universal R&B/hip-hop vocalist Ms. Dynamite's debut set *A Little Deeper* got the nod ahead of bookmakers' favorites the Streets (679/Warner) and the Coral (Deltasonic/Sony) at the ceremony, held Sept. 17 at London's Grosvenor House Hotel (*Billboard*, Sept. 28). "I was convinced she was going to win, but it was a shock on the night," admits A&R director Simon Gavin, who signed the artist to Polydor. "It will have an impact on record sales because it's a leapfrog in artist development. The media exposure is phenomenal, so you don't need to persuade people to write about you."


McGEE

Two days after the award ceremony, Gavin adds, "We had substantial orders. We're up to 170,000 [units shipped] already, and because of the prize I think we'll get to platinum [300,000 units] quite quickly. People will now feel more comfortable playing the record on the radio, and sales will come from that rather than from the prize—but it's because of the prize that she'll be on the radio more."

Rod Campkin, London-based rock and pop manager for the HMV U.K. chain, reports considerable retail interest in Ms. Dynamite since her award. "Sales doubled overnight, and we expect them to increase further over the weekend [of Sept. 21-22]," he says. "Previous winners were coming from a lower base, but sales of Ms. Dynamite were already substantial. She's the most ideal winner yet—in the past, there've been worthy winners—but if [nominee] David Bowie had won, I don't think it would've said much about the award. The Streets would have been a worthy winner but wouldn't have had the same commercial impact."

Noting that Ms. Dynamite has been nominated in six categories for the U.K.'s Music of Black Origin (MOBO) awards, which take place Oct. 1 in London, Gavin suggests that the artist is "ready to leap to a wider audience."

The British Assn. of Record Dealers, a long-term supporter of the event, provides its members with information on the MMP and point-of-sale material. But director general Bob Lewis stresses that the MMP has greater value than as a sales aid. "It brings to the fore product that might not have sold. Put it this way: [the industry] would be poorer without it—simple as that. Anything that promotes a diverse range of music to the public and gets people talking about it is good for the industry."

Boyd agrees. "I'm glad the prize exists, because it's a recognition of the albums of the year outside of the high-end [U.K. record industry] Brit Awards, which are more commercially driven. These are artists who people don't normally get to hear."

INTERNATIONAL EDITOR
Tom Ferguson
(tferguson@eu.billboard.com)
INTERNATIONAL NEWS EDITOR
Gordon Masson
(gmasson@eu.billboard.com)
INTERNATIONAL SPECIAL SECTIONS EDITOR
Thom Duffy (tduffy@billboard.com)

Billboard London, Endeavour House, 5th Floor, 189 Shaftesbury Ave., London WC2H 8TJ, United Kingdom. Phone: 44 207 420 6003; Fax: 44 207 420 6014.

ASIA BUREAU CHIEF
Steve McClure, 5-12-13 Ingashi Oizumi, Nerima-Ku, Tokyo, Japan, 178; Phone: 813 3867 0617; novalis@twics.com

GERMAN BUREAU CHIEF
Wolfgang Spahr, P.O. Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; 100407.1133@compuserve.com.

AUSTRALASIA BUREAU CHIEF
Christie Eliezer, Ace Media International, 32 Eaglemont Crescent, Eaglemont, Victoria, Australia 3084; Phone: 61 39 459 3188; 100566.3372@compuserve.com.

INTERNATIONAL CORRESPONDENTS
ARGENTINA—Marcelo Fernandez Bitar, Charcas 3397 6° A, Buenos Aires, 1425; Phone: 54 11 4772 9494; mfb@sasa.net
AUSTRIA—Susan Ladika-Schuhmayer, Leystrasse 2/88/73, 1200 Vienna; Phone: 43 1 344 9008; 101600.3611@compuserve.com
BELGIUM—Marc Maes, Kapelstraat 41, 2040 Antwerp; Phone: 32 3 568 8082; maesant@yucom.be
BRAZIL—Tom Gomes, Rua Cleide No. 55, Sao Paulo, 04616-010; Phone: 55 11 5543 2155
CANADA—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3B7; Phone: 416 266 0277; LBL@aol.com
CHILE—Sergio Fortuño, Eliodoro Yañez 1783, Providencia, Santiago de Chile; Phone: 562 737 800; sfortuno@tie.cl
COLOMBIA—Gustavo Gomez, Calle 105 No. 30-67, Bogota; Phone: 011 57 1 3387095; gomez_cd@hotmail.com
CZECH REPUBLIC—Mark Andress, Londynska 8, Praha 2, 120 00; Phone: 42 02 22 51 4098; mandress@pna.cz
DENMARK—Charles Ferro, Hardangergade 4, 1th, DK-2180 Copenhagen; Phone: 45 3369 0701; ferro@post.tele.dk
FINLAND—Jonathan Mander, Sylandsgata 13B, 14, FI-00120 Helsinki; Phone: 35 8 9612 3005; m.a.paperian@fi
FRANCE—Mikael Kang, 32 Rue de la Verrerie, 75004 Paris; Phone: 33 1 48 87 15 99; beatmag@club-internet.fr
Joanna Shore, 6 Bd. Jean Mermoz, 92200 Neuilly; Phone: 33 6 76 04 54 69; joanna.s@club-internet.fr.
GERMANY—Ellie Weinert, Will-Dull-Strasse 9, 80638 Munich; Phone: 49 89 157 3250; ellie@songswanted.com
GREECE—Maria Paravantes, 6 Karyotaki St., Athens 11141; Phone: 93 266 5432; voudas_para@hotmail.com
HONG KONG—Winnie Chung, Flat B 2/F Chun Hing Mansion, 19-21 King Kwong St., Happy Valley; Phone: 85 2 9275 8275; writestuff@popmail.com
ICELAND—Birgir Örn Steinarsson, Langahlid 25, IS-105 Reykjavik; biggisteinn@is
INDIA—Nyay Bhushan, C-2 Greater Kailash Part II, New Delhi, 110048; Phone: 91 11 641 6866; mail@connectmagazine.com
IRELAND—Ken Stewart, 75 Sydnes Parade Ave., Dublin 4; Phone/Fax: 35 31 283 7695. **Nick Kelly**, 1 Cooper Village, Rathmines, Dublin 6; Phone: 35 31 496 0397; nkelly@indigo.ie
ISRAEL—Sasha Levy, 40/2 Nahal Zohar St., Modiin 71700; Phone: 972 8 972 0804; sashl@012.net.il
ITALY—Mark Worden, Via San Michele Del Carso 5, 20144 Milano; Phone: 39 02 4802 4127; markworden@libero.it
JAMAICA—Elena Oumano, 51 MacDougal St., Suite 180, New York, N.Y. 10012, USA; Phone: 1 212 477 0222; Fax: 1 212 533 3862
MALAYSIA—Steven Patrick, No. 7, SS 3/26, Petaling Jaya, Selangor 47300; Phone: 60 12 2940102; steven@thestar.com.my
MEXICO—Teresa Aguilera, Providencia #1111-1, Col. Del Valle, 03100 Mexico D.F.; Phone: 011 525 559 2627; teresaguilera_2000@yahoo.com.mx
NETHERLANDS, Jennifer Dempsey, Korte Leidsedwarsstraat 35 C, Amsterdam; Phone: 0031 20 421 2065; jkdempsey@hotmail.com
NEW ZEALAND—David McNickel, P.O. Box 10-266, Dominion Road, Auckland; Phone: 64 9 634 8969; source@iprolink.co.nz.
PANAMA—Anastacio Puertas Caicedo, San Miguelito-Paraiso, calle b casa # 20, Panama; Phone: 50 7 267 19 36; anastaciopuerta@terra.com.ar
PUERTO RICO—Randy Luna, Calle Cristobal Colon #1 Interior Caguas, PR 00725; Phone: 787 630 7717; luna_r@hotmail.com
SINGAPORE—Nazir Husain, Block 7, Exeton Park, No. 03-23, 080007 Singapore; Phone: 65 224 2217; keshvani@singnet.com.sg.
SOUTH AFRICA—Diane Coetzer, Suite 217, Postnet X11, Cranghall 2024, Gauteng; Phone/Fax: 27 11 442 7954; dcoetzer@intekca.com.
SOUTH KOREA—Louis Hau, Yongsan-gu, Ichon 1 dong 300-10, Junbo Apartments, No. 808, Seoul; Phone: 82 2792 1195; louishau@yahoo.com
SPAIN—Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429; howell@retemail.es.
SWEDEN—Jeffrey de Hart, Morbygården 64, SE-186 32 Vallentuna; Phone: 46 70 405 1010; jeffrey.dehart@telia.com
TAIWAN—Tim Culpan, 147-1, 1F, Lane 600, Alley 76, Wu-hsing Street, Taipei; Phone: 886 92 218 0935; journalist@timculpan.com
THAILAND—Andrew Hiransomboon, 904/242 SV City, Rama III Road, Yannawa, Bangkok 10120; Phone: 66 02 240 4700; andhiran@yahoo.com.

Oz Acts With Indie Roots Top ARIA Nominations

BY CHRISTIE ELIEZER

SYDNEY—The biggest surprise at the Sept. 16 announcement of the "final five" nominations for this year's ARIA Awards was the amount of chart debut acts on the list that emerged from Australia's independent sector.

In the various categories for the awards, organized by the Australian Record Industry Assn. (ARIA), rock bands the Vines (Engine Room/EMI) and George (Festival Mushroom Records [FMR]) pulled six nominations apiece, based on votes from a panel of some 700 execs. Hip-hop act 1200 Techniques (Rubber/Sony) had five nominations, while rock bands the Whitlams (Black Yak/Warner) and the Waifs (MGM) and dance act Paulmac (Eleven/EMI) were other multiple nominees with indie credentials.

This year's list gives a truer picture of the diversity of the acts to have made an impact than in previous years, suggests Ross Fraser, managing director of Melbourne-based indie label Gotham Records. "It's very exciting, and it bodes well for probably the best ARIAs [the industry has] ever had."

Shae Constantine, label manager of Sydney indie Black Yak, home of the Warner-licensed Whitlams, adds, "It is gratifying that indie acts figured so well."


PARISI

16TH ANNUAL ARIA MUSIC AWARDS

But the ARIA show, scheduled for Oct. 15 at the Sydney Superdome venue, is also a major TV event, shown nationally on the free-to-air Ten Network and pay TV Channel [V], and as such needs major celebrity pulling power. So organizers would have been relieved that four of the country's biggest names led the nominations. Country singer Kasey Chambers (EMI), singer/songwriter Alex Lloyd (EMI), and rock band Silverchair (Eleven/EMI) had seven mentions each. Kylie Minogue (FMR) had six.

Vying for album of the year are Chambers' *Barricades & Brickwalls*, George's *Polyserena*, Lloyd's *Watching Angels Mend*, Minogue's *Fever*, and Silverchair's *Diorama*.

Michael Parisi, managing director of major Aussie indie FMR, says, "The years of hard work are paying off for Kylie—the last few years have been tremendous for her. It's great to see so many new acts nominated. But it's important to remember that this is the result of a few years of hard work. George didn't come out of nowhere to debut [in Australia] this year at No. 1 with their album and go double-platinum. It took three years to get there."

Of the big four acts, only Minogue enjoyed a particularly high profile in Australia during the past 12 months. She toured for Frontier Touring mid-year and is expected to perform at the awards. Chambers was out of action for much of the year following the birth of her son. Lloyd was abroad touring Europe and the U.S., while Silverchair was sidelined from touring by guitarist/singer Daniel Johns' health problems (*Billboard*, Aug. 17).

"Silverchair have only been able to do a fraction of what an act normally does to promote a new release, on tour and on TV," says the act's Sydney-based manager, John Watson of John Watson Management, who is also president of its label, Eleven. "It's very encouraging that despite that, the ARIAs acknowledge the quality of the *Diorama* album."

A number of award winners were actually announced at the time the nominations were released. Among those, Silverchair's album won in the best cover art, engineer, and producer categories, and 1200 Techniques took best video for its top 40 single here, "Karma." Already confirmed as performing at the awards are Chambers, Taxiride, Shakaya, Grinspoon, George, Selwyn, Motorace, Disco Montego, and the John Butler Trio.

Events Calendar

SEPTEMBER

Sept. 29-Oct. 1, **Central South Gospel Retail Conference**, Hilton Downtown, Nashville. 615-833-5960.

Sept. 30, **City of Hope's Second Annual Music & Entertainment Industry East Coast Golf Tournament**, Fenway Golf Club, Scarsdale, N.Y. 212-645-3800.

Sept. 30, **Gramophone Awards**, Barbican Hall, London. gramophone.co.uk.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 1, **Second Annual All Star Music Bash**, benefiting the Cystic Fibrosis Foundation, Opryland Resort and Convention Center, Nashville. 615-662-7917.

Oct. 2, **Third Annual Jammy Awards**, Roseland Ballroom, New York. 212-255-8455.

Oct. 4-6, **Music Law Conference**, presented by and held at the University of Florida Levin College of Law, Gainesville, Fla. 201-776-5227.

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 6, **Carl Wilson Foundation Benefit Concert**, Royce Hall, UC Los Angeles. 323-965-1990.

Oct. 6-9, **International Entertainment Buyers Assn. (IEBA) 32nd Annual Conference**, Sheraton Nashville Downtown. 615-463-0161.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10, **Fifth Annual Rainbow-PUSH Coalition Dinner Honoring Rodney Jerkins**, Beverly Hilton Hotel, Los Angeles. 310-201-8867.

Oct. 10-12, **Hollywood Reporter/ Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 11-12, **Southwest Regional Hip-Hop Summit**, presented by the Hip-Hop Summit Action Network (HSAN), Adolphus Hotel, Dallas. 214-754-5900.

Oct. 11-14, **Third Annual Third Coast Conference**, Hilton SW Hotel, Houston. 212-969-0204.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mmcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17, **13th Annual International Bluegrass Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 17, **2002 Spirit of Life Award Dinner: A Tribute to Music in Film**, presented by City of Hope, Barker Hangar, Santa Monica Airport. 213-241-7268.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 23, **Spirit of Life Award Gala Honoring Tomas Muñoz**, presented by the Latin Music Industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach. 800-275-1587.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 24-27, **World Music Expo (WOMEX)**, Zeche Zollverein, Essen, Germany. womex.com.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Henry Fonda Theater, Los Angeles. 323-465-3700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Lighthouse, Glasgow, Scotland. 141-552-6027.

NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters Fall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium, Barcelona. 44-207-284-7777

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

Life Lines

BIRTHS

Girl, Emma Sophia, to **Heidi Herzon** and **Billy Poveda**, Aug. 29 in Los Angeles. Mother and father are executive producers for Oil Factory.

Girl, Lucy Violet, to **Shawn Bates** and Dr. **Paul Webb**, Aug. 29 in San Francisco. Mother is national sales director for Concord Records.

Girl, Lily Bowen Cutler Yost, to **Julie Carter** and **Brian Yost**, Sept. 12 in Los Angeles. Father is a personal manager for Morey Management Group.

Boy, Mateo Jonson Guynn, to **Deidra** and **Jon Guynn**, Sept. 19 in Los Angeles. Father is publisher of *Billboard* sister publication *Airplay Monitor*.

Girl, Mallory Louise, to **Terry** and **Chris Jones**, Aug. 7 in Little Rock, Ark. Girl, Caroline Phillips, to **Shelley** and **David Breen**, Sept. 8 in Nashville. Girl, Ella Riley, to **Heather** and **Brian Payne**, Sept. 16 in Auburn, Ala. All three mothers are members of Christian pop group Point of Grace.

FOR THE RECORD

The Sept. 28 photo of Universal South's senior partners Tony Brown and Tim DuBois should have indicated DuBois on the left and Brown on the right.



Who Wants to Know? The Who was awarded gold records for its UTV CD retrospective, *The Who: Ultimate Collection*, backstage at the Greek Theatre in Los Angeles. The Who had the highest-grossing show in Greek Theatre history Sept. 17, with a $795,000 take. Pictured, from left, are Nederlander Concerts executive VP Ken Scher, the Who's Roger Daltrey, Universal Music Enterprises (UME) senior VP of A&R Andy McKaie, the Who's Pete Townshend, UME president Bruce Resnikoff, and Nederlander Concerts GM Mike Garcia.

Good Works

BENEFIT FOR BC: Bryan Adams, Jann Arden, Barenaked Ladies, Chantal Kreviazuk, and **Sarah McLachlan** aim to raise $1 million from a benefit concert presented by the BC Cancer Foundation. The five Canadian artists will perform Oct. 10 at General Motors Place to benefit the BC Cancer Research Centre. Clear Channel Entertainment Canada VP **Shane Bourbonnais** will spearhead the event in honor of his late wife, **Michele**, who died from the disease. Contact: **Yvonne Chiang** at 604-488-1100.

SHOW-MINE-SHIP: Country artist **Stella Parton** will headline the Celebration of Life concert Oct. 6 at the Jennerstown Speedway in Jennerstown, Pa. Also featuring **Twice Robin**, **Kingston Trio's David Peel**, and local entertainer **John Larimer**, the show will benefit the Salvation Army, the American Red Cross, and the area ambulance services, church organizations, and fire departments who assisted with the rescue of the nine coal miners from the Quecreek No. 1 mine in Somerset, Pa., in July. Contact: **Brenda Madden** at 615-331-4742.

SOUNDS WILD: Billy Bob Thornton and **Richard Marx** will headline the first Wildlife Benefit Concert Oct. 11 at the Greer Stadium in Nashville. The event, presented by Nashville Sounds and singer/songwriter **Lane Brody**, will benefit Walden's Puddle Wildlife Rehabilitation Center, a nonprofit animal care center that treats more than 1,000 injured wildlife annually. The evening will also feature a silent auction of music memorabilia. Contact: **Kathi Atwood** at 615-269-7071.

Solution to this issue's puzzle (page 94)

O	F	I	T	■	D	A	M	N	■	A	D	A	M	S
H	O	R	A	■	A	L	I	E	■	G	E	N	E	S
N	I	K	K	I	S	I	X	X	■	O	F	T	E	N
O	L	S	E	N	■	B	E	T	H	■	J	E	T	S
■	■	■	A	N	T	I	S	■	E	T	A	■	■	■
C	A	S	B	A	H	■	■	K	L	Y	M	A	X	X
A	L	T	O	■	E	M	B	O	S	S	■	D	E	R
B	L	O	W	■	B	A	M	B	I	■	M	O	N	A
O	A	K	■	D	O	R	E	E	N	■	A	B	O	Y
T	H	E	F	I	X	X	■	■	K	A	R	E	N	S
■	■	■	L	E	E	■	F	A	I	R	Y	■	■	■
O	F	M	E	■	R	A	I	L	■	E	J	E	C	T
F	O	X	X	Y	■	C	L	E	O	P	A	T	R	A
F	L	I	E	D	■	D	E	V	O	■	N	A	I	L
S	K	I	D	S	■	C	D	E	F	■	E	L	B	E

ESP Keeps Concerts Rockin'

Company's RBTA Program Gives Artists Exposure During Intermissions

BY MARISA STARR BARDACH

A Los-Angeles-based entertainment marketing company has created an alternative promotion channel for artists and record stores by targeting what may be the ideal audience: concert-goers.

Evan Saxon Productions (ESP) produces an audio program, Right Between the Acts (RBTA), that is played during concert intermissions. It is formatted to sound like a radio show, and the program features one song from four different artists.

In order to increase artist awareness, celebrity hosts announce the artists both before and after each song is played. On past tours, hosts have included Duff McKagan of Guns N' Roses, John Bush and Scott Ian from Anthrax, and Jim Ladd, a DJ from radio station KLOS Los Angeles.

RBTA is recorded as if it is taking place live from the concert venue. "At the Nickelback concert at [New York's] Hammerstein Ballroom, the audience heard, 'This is Duff McKagan from Guns N' Roses,' and they started cheering," company founder Evan Saxon says with a chuckle. "They were looking around to see if he was there."



Celebrity Spokesman. Former Guns N' Roses guitarist and RBTA announcer Duff McKagan, left, is pictured with ESP's Evan Saxon.

BETWEEN THE MUSIC

Saxon—who has done stints at independent and major record labels, including Capitol Records, IRS Records, and Premiere Radio Network—says the difficulty labels face in gaining exposure for their artists, coupled with the lack of discussion inside the label system of how to creatively increase artist exposure, led him to create RBTA. However, the concept of the business dates back to more than a decade ago, when Saxon attended an Aerosmith/Skid Row concert. While he awaited the headliners, Saxon listened to the recorded music playing over the P.A. system and suddenly became aware of the audience's reaction to it.

"People were into it, really grooving to the songs," Saxon recalls. "I thought, 'If they knew who they were hearing, I bet they'd buy the CD.' "

ESP is responsible for entering into cross-marketing relationships with local retailers. In exchange for being the exclusive retailer on RBTA programming for a given market, ESP works with retailers to create extra display cases designed to hold the headliner's merchandise and the artists' CDs that are featured on RBTA and also arranges for the retailer to put these albums on sale at a discount. For further visibility, ESP creates posters advertising the tour, which are featured in the store five days before the concert. Saxon says the combined exposure gives the headliner an estimated $30,000 worth of national retail exposure.

ESP retail partners include Trans World, Karma Records, and Compact Disc World. Tower Records—an ESP partner for the past 10 years—is among the retail supporters of the new RBTA program.

"It's a perfect marriage," says Robert Stapleton of Tower Records' national promotion department in Los Angeles. "The audience may already have the headliner's CD, but [Saxon's] playing to people who are music buyers."

WIN-WIN SITUATION

Artists and their representatives have come on board with enthusiasm. Rob McDermott of artist management company the Firm calls RBTA a "great complement to any tour." He adds, "It helps secure visibility for all my building acts, even if it's just an extra stand in a Tower [Records]."

Surprisingly, many of Saxon's now long-time business partnerships began with simple cold calls, he reveals. And he continues to do business in this fashion.

"We generate business in two ways," Saxon explains. "The first is by referral, using booking agents. The second is through cold calls."

Scott Sokol, booking agent for Pinnacle Entertainment—whose clients include Oasis, Rob Zombie, and Slayer—helps ESP by suggesting upcoming tours and introducing Saxon to artist managers. Saxon calls RBTA "a win-win situation for everybody, with the emphasis on artists helping other artists get their music heard."

"A band [Skrape] on RBTA was heard by the headliner, Pantera, each night of their tour," Sokol says, "and Pantera invited the band to be the opener on their next tour."

Record labels submit the work of artists who wish to be featured on RBTA. The headliner and its management then choose four artists from this list. The headliner has complete creative control over the artists featured on RBTA.

"It's a no-brainer," McDermott says. "All the newest music is on it, and all you have to do is let someone play bands that you approve."

Saxon says there aren't any costs involved for the headliner or its management, as ESP generates revenue by selling spots on RBTA to record labels.

For the future, ESP intends to expand its boundaries geographically. Saxon says that as early as next year, the company plans to climb aboard international tours, specifically in Europe, Japan, and Latin America. RBTA will be featured on upcoming tours of acts Incubus and Enrique Iglesias.

In technological advances, Saxon hopes to upgrade to a video program, rather than only audio. ESP also anticipates featuring RBTA at additional venues besides concert arenas.

"We open the door to all different genres," Saxon says. "One of the big highlights of the business is diversity: It makes life more interesting."

> *'At the Nickelback concert at [New York's] Hammerstein Ballroom, the audience heard, "This is Duff McKagan from Guns N' Roses," and they started cheering. They were looking around to see if he was there.'*
>
> —EVAN SAXON, EVAN SAXON PRODUCTIONS

Trans World's Higgins Accentuates The Positive

BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—Trans World Entertainment used its fall conference, held here Sept. 9-14, to help ensure that the company turns in a profitable year.

With the meeting themed "The Year of Positive Results," Trans World chairman/CEO Bob Higgins noted in his opening address that some staffers might question that idea "when you see the challenges we faced in music so far this year." But he told the district and regional managers for the 900-store chain that the meeting would serve to show how things are changing and "how we will end the year with positive results." (The company made available an edited copy of Higgins' speech, which he made before *Billboard* arrived at the conference.)



HIGGINS

In the first half of the chain's fiscal year, ended Aug. 3, Trans World reported a loss of $12.8 million, or 31 cents per share, on sales of $547 million. That loss was more than double the $6.1 million, or 14 cents per share, in red ink that the chain turned in for the first half of the previous fiscal year, when sales were $603.7 million.

In an interview with *Billboard*, Higgins said that the year of positive results is "definitely a question mark, but we feel we can make it up in the fourth quarter." He said that Trans World had planned strong marketing programs for the holiday season and that in-store sales would be boosted by the rollout of the chain's listening and viewing stations to the mall stores and about 15% of the free-standing stores. Those stations allow customers to listen to almost every CD and view almost every movie in the store. In his speech, he remarked, "I can assure you that [the stations] will increase your sales."

The mall stores were rebranded last year to FYE, and Higgins told staffers that this year the company's "brand name will be more recognized" than it was last year, which will help. Moreover, in the interview, he said that the company was moving to fix a mistake it made when it rolled out the brand. "We feel we made a mistake last year for not putting 'for your entertainment' in the logo," he said. "We are fixing that and using it now [in the company's marketing campaigns]."

Higgins also told *Billboard* that he disagrees with Best Buy's assessment that mall stores need to be downsized (*Billboard*, Sept. 21). "While mall traffic is off a little, we feel the key is putting the right-size store in whichever mall you are going into. Our goal is to have large-size stores where appropriate."

Turning to the free-standing stores, Higgins said in his speech that they "have proven to be very successful."

The company acquired the secondspin.com online used-CD site in 2000 (*Billboard*, Aug. 26, 2000) and is using that as a springboard into building its used-CD business. After putting used CDs into its free-standing stores, the chain is now experimenting with adding them to select mall stores. He told *Billboard*, "Used CDs are very viable, and we plan on growing this business."

In looking at the industry's problems, Higgins touched upon CD burning, the lack of commercially available singles, and A&R during his speech. He told *Billboard* that he is enthused that the labels seem "somewhat serious about addressing the single issue," which he labeled a major issue for the customer.

He said the key to the company's fourth quarter is for field management to ensure that all sales associates "interact with the customer on the new listening and viewing stations." He urged them to "stress customer service."

Going forward, Higgins said that Trans World will continue to prune stores from its portfolio, but he predicted that the store count won't drop to less than 850 units. While he plans on opening stores, he said that now is not the right time to acquire stores. "There will be plenty of opportunity for that in 2003 and 2004," he told *Billboard*. "I don't know that they will be cheaper, but people will have addressed some of their problems," apparently meaning that if a chain or two comes up for sale at that time, the weaker stores of those chains will already have been closed.

In the meantime, "we are on very solid footing; we have a great balance sheet," Higgins said. "There are a lot of challenges that the industry is facing, but we see [these challenges] as opportunities.

MUSIC CITY RECORD DISTRIBUTORS, INC.

America's Oldest One Stop -since 1953

Your salesperson - will be knowledgeable courteous. You will recieve great customer service!
Quality Control - Guaranteed Error -Free Order Processing
Order Packing - The Best
Promotional Material - By Request

Visit our website - www.mcrd.com for Product Reviews, Editorial Content, Charts, New Releases, About Music City, and More!

1- 800-467-1050
for new business, call extension 104

Nashville!

The Only Nationwide Distribution Network Of Music And Video Product



Speed. Selection. Service.

- 200,000 unique music, DVD and video SKU's on-hand
- Music, Movies, Books from one source

Call us today at... 800-775-2600 ext. 2151

BAKER & TAYLOR
Information and Entertainment Services

Sharman Pacts With Tiscali In Marketing Deal

BY BRIAN GARRITY

NEW YORK—Sharman Networks, owner of the Kazaa file-sharing network, has entered into a marketing deal with leading European Internet service provider (ISP) Tiscali. Under reported terms of the deal, Sharman will promote the Tiscali broadband service in exchange for a finder's fee for each Kazaa user that signs up for high-speed Internet access. Tiscali serves 7 million customers in 15 countries.

The deal underscores the controversial concept of digital music as a driver of consumer broadband adoption. Some legal and digital-music experts argue that the alliance gives Kazaa a newfound legitimacy and may ultimately help force the music industry to rethink distribution through peer-to-peer networks. (Labels owned by Warner Music Group and Best Buy are already experimenting with secure distribution through Kazaa affiliate Altnet [see story, page 70].) But it remains to be seen whether other ISPs will follow Tiscali's lead.

The pact comes as the music industry steps up legal pressure on U.S. broadband providers to discourage unlicensed downloading among its users and to reveal the names of consumers who traffic excessive copyright infringement. Meanwhile, the Recording Industry Assn. of America and music publishers are embroiled in an ongoing copyright-infringement lawsuit against Kazaa and similar services.

Sharman announced the Tiscali deal in connection with the launch of an updated version of the Kazaa software. The latest incarnation of the service, Kazaa v2, boasts improved security and search functionality. Users may share playlists and download compilations; files may be rated by peers according to technical quality and completeness of meta-data. Frequent users are rewarded with higher priority in download queues.

The international recording industry voiced disapproval regarding the pact. "I am shocked that Tiscali, a company already hosting a legal service, believes that by entering into an agreement with an unauthorized service it will promote the development of legitimate online musical offerings," International Federation of the Phonographic Industry chairman/CEO Jay Berman says. "The opposite is more likely to be true—by subsidizing Kazaa, Tiscali is jeopardizing the development of legitimate online services, and it is important that Internet service providers everywhere understand this."



Declarations Of Independents™

by Chris Morris

ARE YOU A LABEL? After rambling all over Los Angeles the other night, Declarations of Independents wound up getting home with the pockets of our leather jacket abulge with CDs.

At one local songwriters' showcase, discs of all varieties—from homemade burned EPs to full-blown albums with bar codes—were strewn across the tables. Our favorite prize of the night was an authorized live bootleg handed to us by a musician friend at another gig; the track listing was hand-inscribed on the back of a cardboard beer case.

This plethora of product, both handcrafted and factory-made, drove home the fact that the mass-production of music is no longer beyond anyone's means.

In many cases, the music that appears on these discs is of a highly professional caliber, and many (but sadly, still not enough) of the packages could pass muster compared with what emanates from the majors.

Are these the records that are currently bringing the music industry to its knees? No; they're the handiwork of professionals trying to get their music in front of their peers and their fan bases. But in most cases, are they conversely the product of what may be termed a "record label"? Again, no.

Many of the independently made records we pick up on the street—and many in the flood we receive on a daily basis at the office—will be launched into the void without any concrete thought applied to their marketing, publicity, or promotion.

We continue to see a prevailing confusion among independents operating on the entry level. We would never want to discourage any artist from seeking wider exposure for their work by producing a homemade album—and we have in fact discovered several outstanding performers just this year alone via self-released projects.

But we'd like to admonish the makers of what could be termed "bathtub records" that there's a vast difference between a title you make to interest larger record companies or to sell at gigs and one that will attract the interest of retailers, journalists, and radio programmers. And that gulf is what separates an artist engaged in self-promotion and a true record label. Please understand the difference, and keep us all sane.

FLAG WAVING: Steve Forbert's tribute to **Jimmie Rodgers**, *Any Old Time* (Oct. 8, Koch Records), is a highly personal project for the singer/songwriter.

Like Rodgers, Forbert was born and raised in Meridian, Miss. "I had a lot of direct connections to his bloodlines," says Forbert, who took guitar lessons from one of the country music legend's cousins.

In paying homage to Rodgers—who died of tuberculosis in 1933, after setting the template for modern country with a best-selling series of recordings for Victor—Forbert had several tough acts to follow. Talents as formidable as **Lefty Frizzell** and **Merle Haggard** have recorded memorable album-length salutes, and five years ago **Bob Dylan** helmed a multi-artist tribute.

Forbert says of his own album, "I wanted to pick the tunes that would stand up pretty well on their own



FORBERT

after 70 years without a lot of knowledge about his music—songs that would stand there, that would endure . . . [I asked myself,] 'What are the best tunes that will stand up for someone who doesn't give a damn about the folklore?' "

Co-produced by Forbert, **Garry Tallent**, and **Tim Coats**, *Any Old Time* offers highly personalized takes on both familiar and lesser-known songs from the Rodgers canon. The sweeter side of the Singing Brakeman's music is heard on deftly sung versions of "Why Should I Be Lonely?," "Miss the Mississippi and You," and "My Carolina Sunshine Girl," while his rough and rowdy ways are felt in takes of "Blue Yodel #9" and "Gambling Barroom Blues."

The set features a top-notch Nashville band that includes **the E Street Band's** bassist **Tallent**, drummer **Bobby Lloyd Hicks** of **the Skeletons**, and longtime **Jerry Lee Lewis** sidekick **Kenny Lovelace**.

Forbert emphasizes that Rodgers' influential style is no museum piece. "I think Jimmie was 100% rock-'n'roll, and he lived it," he says. "**[The Rolling Stones']** 'Country Honk' is not that far from [Rodgers'] 'T for Texas.' "



Retail Track

by Ed Christman

SOME SUMMIT: The National Assn. of Recording Merchandisers (NARM) held a retail summit in Chicago Sept. 18-20 in an attempt to forge a dialogue with music manufacturers on how to work together to confront some of the problems facing the industry.

"The main agenda was to present the retail viewpoint on a few key industry issues and get a dialogue going on them with the supplier community," says **Pam Horovitz**, president of the Marlton, N.J.-based trade association. "We knew we wouldn't solve the issues, but we did think it was a useful way to identify common concerns and hopefully come up with [a] common solution to address those problems."

Among the issues discussed was the value proposition to the consumer, including looking at the singles configuration and technology and how the industry is dealing with CD burning, digital distribution, and copy management.

The meeting was put together by NARM on an invitation-only basis and included large retailers, wholesalers, the five majors, and some independent store owners and distributors. *Billboard* was not invited.

"The challenge of putting a meeting like this together is to find the right balance and breadth of companies and executives so that you have a robust conversation with diverse [points of view] but not a group so large that it becomes disfunctional and impossible to have dialogue," Horovitz says. "The good news is that we had a small enough group to produce a good opening dialogue. The challenge is how to extend that dialogue to all of the NARM company members that weren't there, and we haven't figured out how to do that yet."

Another component concerning who was there focused on which level of executives would be invited from the majors. Sources suggest that NARM and the retailers were hoping to expand the dialogue beyond the sales and distribution executives to upper label management. This year, Elektra Entertainment chairman/CEO **Sylvia Rhone** and Atlantic Group co-CEO/co-chairman **Val Azzoli** attended. Both received high marks from merchants for their participation.

Virgin Entertainment Group U.S. president **Glen Ward** says, "Both were very conversant on these issues, and what it demonstrated to me was that maybe there is a little bit less of a gap between labels and retail than we thought there was."

Overwhelmingly, those participants at the meeting that *Billboard* contacted said it was very positive and that there is a need to cooperate to work together to solve industry issues.

In discussing singles, retailers said that the labels appear willing to move forward in exploring whether the configuration can be saved. Ward made available the slide presentation on singles that he gave at NARM. One slide shows the correlation between singles sales and album sales and how album sales have declined as singles sales have become almost nonexistent. Universal Music & Video Distribution is already conducting a test on whether singles cannibalize album sales, as are some of the BMG labels. At the meeting, merchants reported that other majors said that they, too, would join in.



WARD

Ward said that the meeting was "a good start. Now it's all about the follow-up to get some actions going. Things are coming to a head for the industry, and this meeting prompted a healthy debate."

CHANGING UNIVERSE: Galaxy Music, the Pittsburgh-based one-stop, is starting a retail marketing company. Galaxy Music Promotions (GMP) will be run by **George Balicky**, VP at the company, as well as **Tom Wilkerson** and **Tom Haughney**, formerly with Hot Hits, based in Nashville. The company will position itself to work with record labels to promote releases. As part of that initiative, Galaxy will provide genre-specific CD compilations under the name Galaxy of Hot Hits on a six-week cycle, which will be distributed to secondary radio markets, radio professionals, clubs, DJs, and jukebox operators. Initial formats will include pop, rock, country, and urban. In addition, GMP has created a unique video-programming service that will provide music videos for on-site promotion of new product to consumers through Galaxy Music Distributors' independent retail accounts.

In a statement, Galaxy Music Distributors chairman/CEO **Gene Jakiela** said, "One-stop distributors need to work more closely with record labels in order to foster a climate that enhances demand for pre-recorded music."

CD Helps Save The Music 'For The Kids'

BY MOIRA McCORMICK

CHICAGO—*For the Kids*, an all-star charity compilation of children's music due Nov. 5, is putting Nettwerk America Records (distributed by EMI Music Distribution) into nontraditional retail outlets that did not previously carry the label's product—namely, children's specialty stores and membership warehouse clubs, in addition to the more typical major music, book, and mass-merchant chains.

The album features tracks by Sarah McLachlan, Barenaked Ladies, Five for Fighting's John Ondrasik, Semisonic's Dan Wilson, Hootie & the Blowfish's Darius Rucker, Remy Zero, Cake, Guster, Billy Bragg with Wilco, Sixpence None the Richer, Tom Waits, Toad the Wet Sprocket's Glen Phillips, former Del Fuego-turned-children's-artist Dan Zanes, Ivy, Bleu, and Chantal Kreviazuk & Raine Maida. It carries a list price of $14.98 and is a joint project of Nettwerk and VH1's Save the Music Foundation, a nonprofit organization that provides musical instruments to public schools nationwide; a portion of the album's proceeds are earmarked for Save the Music.



GATES

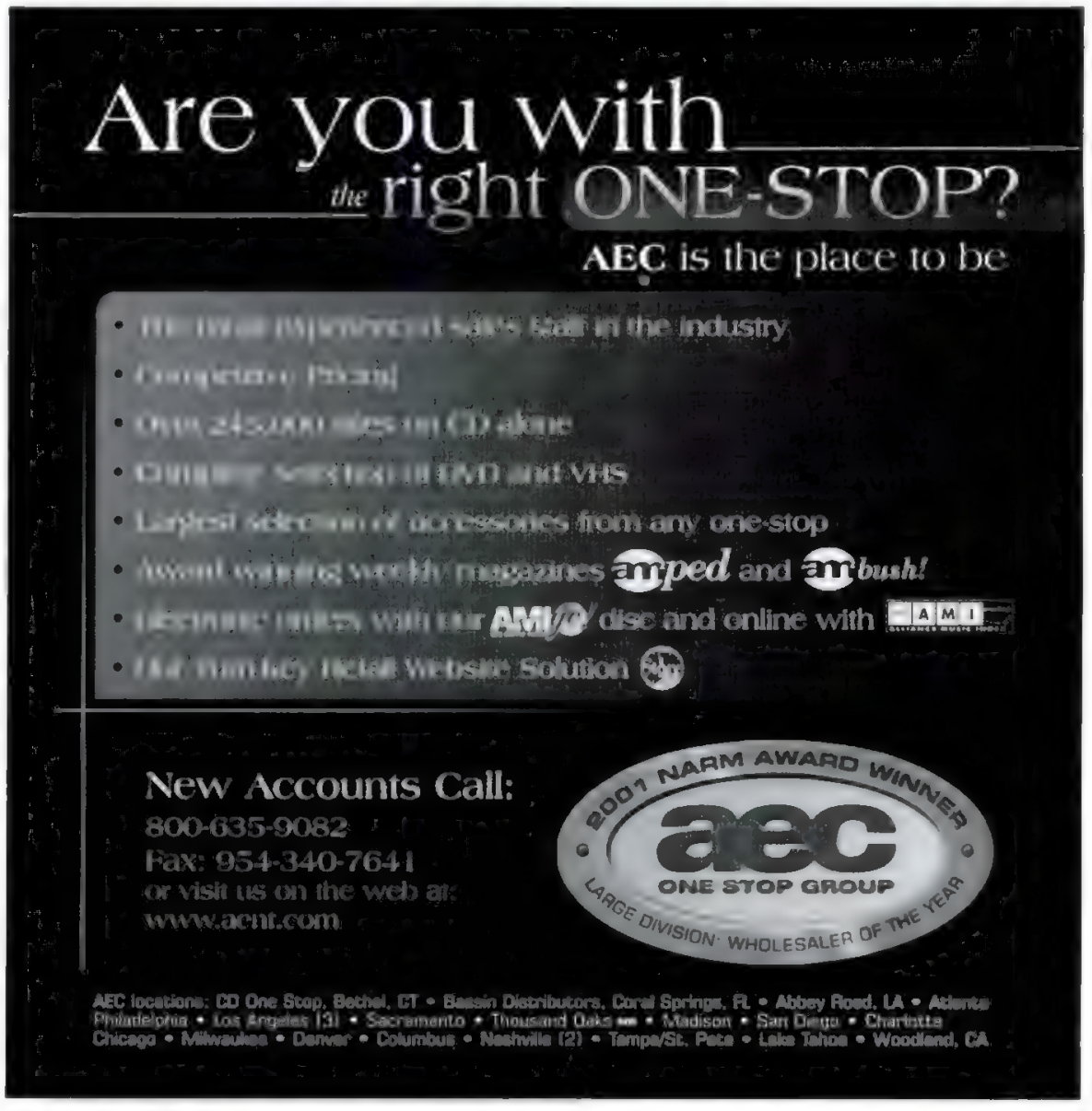
The impetus for creating *For the Kids* came from its co-producers—Nettwerk head of promotion Tom Gates and Nettwerk VP of international A&R Mark Jowett. "I have a degree in elementary education," Gates says, "and Mark has a 5- and 7-year-old. We not only know the artists on the record—we know kids."

Gates says it was conversations "with friends and artists who have children" in which all expressed dismay at the preponderance of what they considered the condescending music currently available for kids that inspired Jowett and he to compile a kids' album with contemporary artists that parents enjoyed.

The CD package itself, with artwork by John Rummen, will cater specifically to preschoolers. "The CD booklet is a foldout coloring book," Gates explains, "with illustrations for each song." Adding further allure for kids, the first 25,000 copies will be packaged with a crayon (donated by manufacturer Colorific Crayons) that is visible in the clear spine. According to Nettwerk head of sales Lilly DiGregorio (who is spearheading the retail campaign), parents will be drawn in by the album's artists, many of whose names are prominently stickered on the front cover.

For the first time, Nettwerk—via EMI Special Markets—is working with such nontraditional children's retailers as Toys "R" Us, Gymboree, Gap Kids, and Pottery Barn Kids, according to DiGregorio, who notes that traditional music chains like Tower Records and Virgin will carry the album along with mass merchants including Target, Wal-Mart, and Kmart. "We're going into other retail places we've never been," DiGregorio says, "such as [membership warehouse clubs] Costco and Price Club." Rounder Kids, she notes, is handling distribution into Toys "R" Us, Zany Brainy, and mom-and-pop children's specialty stores.

DiGregorio says promotions begin in early October and there is a possibility that book chains like Barnes & Noble and Borders Books & Music will design in-store coloring events keyed to the album package. Endcap promotions "will run through the holiday season." With print ads, a Nettwerk spokeswoman says, "we are taking a bit of a nontraditional route toward co-op advertising as well, tying in retailers with regional children's publications rather than going the typical alternative weekly routes." VH1 will actively promote the album on TV, radio, and online.



Sites + Sounds NEWSLINE...

DOVES DOWNLOAD: Consumers who buy tickets to the **Doves'** North American tour through ticketmaster.com are being offered the chance to download a full concert from the band. On Oct. 14, buyers who purchase Doves tickets through ticketmaster.com will receive access to a special Web site where they may download an entire Doves live performance from one of the tour dates. The offer—sponsored by Capitol Records, mp3.com, and Ticketmaster—is valid for 90 days. Another part of the promotion is that consumers who buy their tickets to the Doves online will receive a printable coupon for $2 off merchandise at the show. Mp3.com is alerting users in its database to upcoming dates, sending out local market e-mail blasts to fans in tour cities.

CROSSING THE BORDER: MusicMatch has entered into a distribution deal with the Internet arm of Bell Canada for its subscription radio service Radio MX. The service will be offered to Bell Canada Internet users, and billing will handled by the communications giant.

As part of the deal, which represents the first commercial deployment of a U.S. subscription music service in an international market, MusicMatch is launching a Canadian version of its site, musicmatch.ca. In extending Radio MX to the Canadian market, MusicMatch secured additional Canadian licensing from all five major labels.

Beginning in October, Bell Canada will launch an extensive national marketing initiative to introduce its new digital-music offering. Canadian customers can receive Radio MX for $7.95 Canadian ($5) per month or annually for $59.95 Canadian 1($38). MusicMatch claims more than 175,000 Radio MX subscribers to date.

LIQUID 'IDOL': BMG Entertainment is selling The Billboard Hot 100 No. 1 single from *American Idol: The Search for a Superstar* winner **Kelly Clarkson** via Liquid Audio. The downloadable double-A-sided single—"A Moment Like This"/"Before Your Love"—are available for $2.49 each at the sites of Liquid retail partners, at liquid.com, and at idolonfox.com. They may be burned to CD and/or transferred to a portable device.

PAYING UP: Altnet has begun commercial testing of its new payment system, which allows Kazaa users—traditionally consumers of free, pirated music—to buy label-sanctioned downloads on an à la carte basis. Altnet is a secure file-swapping service that runs simultaneously with the Kazaa peer-to-peer network.

Tracks are wrapped with Windows Media digital-rights management technology. Initial tests of the micropayment system, which will offer tracks for less than $1, focus on content from Palm Pictures, Best Buy's Redline Entertainment, unsigned-artist site cornerband.com, and 2Ksounds. Altnet content to date has been offered only as time-out promotional downloads. The company reports it has been distributing an average of 150,000 secure tracks per day.

Users who downloaded timed-out tracks will now be offered the ability to purchase the songs on a permanent basis. Technology from AllCharge and DuoCash powers the Altnet payment system, which supports credit cards, debit cards, prepaid digital cash cards, prepaid phone cards, and billing through phone service providers.

REAL EXPANSION: America Online is expanding its ties with RealNetworks. AOL will use Real's streaming technology and Helix servers to deliver high-quality digital audio and video to its users. As part of the agreement, AOL will make use of Real's RealVideo 9 format for interactive marketing campaigns and streaming video advertisements. A player update that will enable RealVideo 9 playback will be bundled with the newest version of AOL's software—AOL 8.0—later this fall. AOL's use of Real's Helix servers will allow for the delivery of all major media types—including RealAudio/Video, Apple's QuickTime, MPEG-4, and Windows Media—from a single server platform. Traditionally, competing formats have required their own servers. AOL and Real first formed a strategic alliance in July 2000.

ADDING ZING TO YOUR RING: Billboard.com has forged a deal for ring tones with mobile-entertainment company Zingy. Billboard.com visitors may buy ring tones provided by Zingy, which says it is obtaining rights from major and independent music publishers, the Harry Fox Agency, and performance-rights groups.

YOU'RE INVITED!



You've heard about the legendary parties, now is your chance to be there. ***Playboy Mansion Parties Uncensored.*** Witness never-before-seen footage that will have everyone talking. It's wild – *and completely uncovered!*

©2002 Playboy Entertainment Group, Inc

PLAYBOY HOME VIDEO
www.playboy.com

TRAFFIC TICKER

Top Overall Sites

Traffic In August

TOTAL VISITORS (In 000s)

1. amazon.com	19,480
2. windowsmedia.com	10,039
3. real.com	8,333
4. kazaa.com	6,543
5. barnesandnoble.com	3,454
6. walmart.com	3,412
7. columbiahouse.com	3,379
8. bestbuy.com	2,950
9. mtv.com	2,560
10. musicmatch.com	2,403
11. cdnow.com	2,271
12. lyrics.com	1,757
13. circuitcity.com	1,357
14. mp3.com	1,136
15. musiccity.com	1,001

AVERAGE MINUTES PER VISITOR PER MONTH

1. live365.com	32:37
2. musicmatch.com	18:07
3. allmusic.com	17:35
4. buy.com	14:04
5. kazaa.com	13:54
6. amazon.com	13:26
7. bet.com	12:42
8. mtv.com	12:13
9. real.com	10:13
10. cdnow.com	9:39
11. windowsmedia.com	9:22
12. imesh.com	9:06
13. bestbuy.com	9:00
14. aimster.com	8:54
15. barnesandnoble.com	8:36

Nielsen

Source: Nielsen NetRatings, August 2002. Sites rated by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.



Music & Money

by Brian Garrity

INVESTORS GREASE PALM: Palm Pictures has secured new financing, anchored by a "significant" investment from Grupo Santo Domingo. Palm has also received additional funds from longtime investor Avalon Capital Group.



BLACKWELL

Grupo Santo Domingo is a Latin American company with assets in everything from broadcast TV to radio to print media. Avalon Capital Group is the equity investment vehicle for Gateway founder and chairman/CEO **Ted Waitt**.

The new funding—the amount of which was not disclosed—will be used to accelerate growth. Palm says it is focusing its efforts on using new technology platforms to deliver its content to consumers.

Chairman/CEO **Chris Blackwell** said in a statement that the Palm business model "is based on introducing our audience to a new generation of digital storytellers, who use the full spectrum of current technology in their creation of cutting-edge images and music."

Blackwell says the company is "committed to cultivating projects that push the bounds of audio-visual entertainment and the DVD format, such as world collaborative projects like *1 Giant Leap*."

He added, "We are thrilled that the Santo Domingo Group and Avalon recognize what we are doing is valuable and that they share our vision for Palm Pictures and the future of entertainment."

Investment banking firm Violy, Byorum & Partners advised Palm in the transaction with Grupo Santo Domingo.

BRILLIANT SALE: Altnet parent company Brilliant Digital Entertainment says it has raised $1.1 million in a private placement of its equity securities. The company sold 7.1 million shares of its common stock at 15 cents per share. In addition, the purchasers received warrants to buy an additional 12.6 million shares at an exercise price of 16.8 cents per share.

The purchasers were Harris Toibb, MarKev Services—an entity co-owned by Brilliant chairman **Ronald Lachman**, CEO **David Wilson**, and president **Scott Hergott**, all existing stockholders—and **Bob Haya**, a new investor.

Los Angeles-based Brilliant Digital is a developer and distributor of rich media advertising technologies and, through its Altnet subsidiary, distributor of a secure peer-to-peer network for digital commerce and promotion.

GRACENOTE GAINS: Gracenote—a digital-music technology firm best-known for its CDDB music-recognition service used in media player software—has $9.5 million in financing led by venture capital firm Sequoia Capital.

The funding, which represents the company's third round, will be used for working capital and strategic initiatives.

Other financial details were not disclosed. Investors in prior rounds include **Scott Jones** and Simon Investments.

In connection with the investment, **Sameer Gandhi**, a partner at Sequoia Capital, has joined Gracenote's board of directors.

LIQUID MERGER NOT FLOWING: Another Liquid Audio shareholder has voiced opposition to the company's proposed merger with Alliance Entertainment Corp. (AEC). Stamford, Conn., firm Dolphin Limited Partnership, which claims to own a 3.5% stake in Liquid, is against the deal.

Meanwhile, MM Cos.—which, with affiliated entities, owns 6.9% of Liquid—is also opposing the merger and has been pressing Liquid to sell itself to the highest bidder or to distribute its cash to shareholders.

Research firm Institutional Shareholder Services (ISS) is recommending that Liquid shareholders vote in favor of adding MM Cos. chairman **Seymour Holtzman** and president/CEO **James Mitarotonda** to the Liquid board. But ISS opposes proposals that would expand the board further and give those dissident shareholders control of the company.

ISS did not issue an opinion on the proposed AEC merger but said Holtzman and Mitarotonda's addition to the Liquid board would "ensure a vigorous debate over the company's direction."

Additional reporting by Matthew Benz in New York.

Billboard TOP KID VIDEO

Sales data compiled by Nielsen VideoScan

LAST WEEK		TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
		NUMBER 1 — 2 Weeks At Number 1		
1		MICKEY'S HOUSE OF VILLAINS	2002	22.99
2		PETER PAN: RETURN TO NEVERLAND	2002	24.99
3		SCOOBY-DOO MEETS BATMAN	2002	14.95
5		SPONGEBOB SQUAREPANTS: HALLOWEEN	2002	12.95
4		THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION	2002	19.99
6		TARZAN & JANE	2002	24.99
7		WIGGLY SAFARI	2002	14.95
		POWER RANGER WILD FORCE: LIONHEART	2002	14.95
		POWER RANGERS WILD FORCE: ANCIENT AWAKENING	2002	14.95
8		ROLIE POLIE OLIE: GREAT DEFENDER OF FUN	2002	19.99
10		BLUE'S CLUES: MEET JOE!	2002	9.95
9		BARNEY'S ROUND AND ROUND WE GO	2002	14.95
12		SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN	2002	14.99
17		RUGRATS: HALLOWEEN	2002	12.95
13		ELMO VISITS THE FIREHOUSE	2002	9.98
16		SPONGE BUDDIES	2002	12.95
22		NAUTICAL NONSENSE	2002	12.95
		DORA'S BACKPACK ADVENTURE	2002	12.95
19		BABY MOZART	2000	14.99
21		SCOOBY-DOO'S ORIGINAL MYSTERIES	2000	14.95
		BLUE'S CLUES: ABC'S AND 123'S	1998	9.95
14		BOB THE BUILDER: CELEBRATE WITH BOB	2001	14.99
15		STANLEY THE UGLY DUCKLING	1991	7.98
11		CRAYOLA PRESENTS THE THREE LITTLE PIGS	1995	7.98
		RUGRATS: ALL GROWED UP	2001	12.95

Billboard RECREATIONAL SPORTS

2002

Sales data compiled by Nielsen VideoScan

LAST WEEK		TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 — 2 Weeks At Number 1		
1		STUPID LITTLE GOLF VIDEO	FOX LORBER'S DIST 70027	9.98
2		WWE: HOLLYWOOD HULK HOGAN	SONY MUSIC ENTERTAINMENT 23052	14.98
4		AND1 MIXTAPE VOLUME 5		14.98
5		NBA FINALS 2002 OFFICIAL CHAMPIONSHIP		14.95
3		NHL 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP		14.95
6		WWF: WRESTLEMANIA X EIGHT		19.98
9		WWF: NWO BACK IN BLACK	SONY MUSIC ENTERTAINMENT 23051	14.98
8		WWE: TRIPLE H: THE GAME	SONY MUSIC ENTERTAINMENT 24013	14.95
7		WWE: KING OF THE RING	SONY MUSIC ENTERTAINMENT 23047	14.95
12		WWE: BACKLASH	SONY MUSIC ENTERTAINMENT 23053	14.95
11		WWF: FUNNIEST MOMENTS	SONY MUSIC ENTERTAINMENT 23050	19.98
		BALL ABOVE ALL		14.98
17		SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL		14.95
14		WWF: BEST OF RAW VOL 3		19.98
15		THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE		19.99
13		WWF: BEST OF WRESTLEMANIA	SONY MUSIC ENTERTAINMENT 23051	14.95
		ECW: WRESTLEPALOOZA 97		19.95
17		WWF: UNDERTAKER: THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 23048	14.95
16		WWF: THE ROCK: KNOW YOUR ROLE	SONY MUSIC ENTERTAINMENT 23049	14.95
		ECW: CYBERSLAM 99	FUNIMATION ENTERTAINMENT 21061	19.95

Billboard HEALTH & FITNESS

Sales data compiled by Nielsen VideoScan

LAST WEEK		TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 — 15 Weeks At Number 1		
1		DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499	14.98
2		THE METHOD PILATES: TARGET SPECIFICS		12.98
4		LESLIE SANSONE: HIGH CALORIE BURN		9.95
5		LESLIE SANSONE: SUPER FAT BURNING		9.95
3		DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES		14.98
6		LESLIE SANSONE: GET UP & GET STARTED		9.95
7		THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10021	14.98
10		METHOD: ALL IN ONE		12.98
8		TARGET TONING WORKOUT: ABS OF STEEL	WARNER HOME VIDEO 11064	9.95
11		YOGA CONDITIONING FOR WEIGHT LOSS		14.98
13		PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11067	9.99
12		DENISE AUSTIN: POWER YOGA PLUS	ARTISAN HOME ENTERTAINMENT 10154	14.98
9		SLIM DOWN: BELLYDANCE FITNESS FOR BEGINNERS		14.98
15		THE METHOD PILATES: PRECISION TONING		12.98
14		PILATES: BEGINNING MAT WORKOUT		14.98
16		CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11142	9.99
19		BILLY BLANKS: CRUNCH MASTER BLASTER	ANCHOR BAY ENTERTAINMENT 11068	14.98
17		BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11158	9.99
		BELLYDANCE FITNESS WORKOUT: FAT BURNING		14.95
18		PAULA ABDUL'S GET UP AND DANCE!	ARTISAN HOME ENTERTAINMENT 10214	9.98

◆ IFPMA gold certification for sales of 75,000 units and a dollar volume of $3 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ■ IFPMA platinum certification for sales of 250,000 units and a dollar volume of $10 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. 2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved

HOME VIDEO

Barbie Returns In 'Rapunzel'

BY MOIRA McCORMICK

With the Tuesday (1) VHS/DVD release of *Barbie as Rapunzel*, Artisan Entertainment's Family Home Entertainment (FHE) and Mattel Entertainment are banking on the worldwide icon's continued appeal by spending 35% more on print and broadcast marketing and 43% more on retail impressions than they did on *Barbie in the Nutcracker*, the first title in the franchise.

Barbie as Rapunzel casts the famed childhood playmate as the long-tressed fairy-tale heroine with a contemporary twist: She is an artist who paints her way out of her tower prison rather than waiting for a savior prince to climb up her hair.

The DVD contains extra features that serve as an art-history lesson, teaching viewers about paintings, artists, and painting techniques. FHE president Glenn Ross says, "When Mattel began producing this series, they wanted to make this about the imagination and also wanted an element of teaching kids about the arts." Similarly, the *Barbie in the Nutcracker* project had behind-the-scenes footage from the School of American Ballet. Both the VHS and DVD versions are priced at $19.98.


ROSS

The *Barbie as Rapunzel* campaign expands on many of the promotional components from Mattel's *Barbie in the Nutcracker*, which had a 94% sell-through rate and sales of more than 3.5 million units. Print ads started one week before street date, and Ross says they are expected to generate 260 million consumer impressions through the end of the year. TV spots also began airing on Nickelodeon and the Cartoon Network in August.

FHE is gaining new exposure for the videos as a result of the July shipment of 5 million *Barbie as Rapunzel* dolls, since its packaging promotes the video release. In return, FHE is highlighting the toy line through an insert in each video and DVD. A trailer of the title is featured on the Nov. 26 VHS release of the theatrical hit *Ice Age* (Fox).

FHE is also offering retailers a number of customized *Barbie as Rapunzel* point-of-purchase displays. Wal-Mart is placing the video in multiple sections of the store, including toy and electronic departments, while Toys "R" Us has already held advance screenings of the video.

David Niggli, executive VP of merchandising for FAO Inc.—parent company of FAO Schwarz, the Right Start, and Zany Brainy—says, "If our early read on the *Barbie as Rapunzel* toy product is any indication, [this release] will surpass the success of *Barbie in the Nutcracker* last year."

Billboard TOP MUSIC VIDEOS

OCTOBER 5 2002

Sales data compiled by Nielsen SoundScan

LAST WEEK		TITLE / LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
		NUMBER 1 — 2 Weeks At Number 1		
1		LET FREEDOM RING SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4482	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
2		GOD BLESS AMERICA SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4484	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
3		LIVE IN HAWAII EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37659	Janet Jackson	19.98/24.98
4		WORSHIP JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98
5		HELL FREEZES OVER ▲[6] GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST 38540	Eagles	24.95/24.99
17		M.O.L. WARNER MUSIC VIDEO 38540	Disturbed	14.98/19.99
6		LIVE FROM LAS VEGAS ▲[2] JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
7		ROCK IN RIO COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54269	Iron Maiden	14.98/29.98
8		ELVIS: THE GREAT PERFORMANCES BOX SET RHINO HOME VIDEO 97808	Elvis Presley	39.98/49.95
13		DEUCE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn	14.98/19.98
10		OUT OF HEART (INTO YOUR HEAD) HOLLYWOOD RECORDS MUSIC VIDEO 168014	BBMak	9.98 DVD
12		MORNING VIEW SESSIONS ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54159	Incubus	14.98/19.98
11		LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
15		ONE NIGHT ONLY ▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 49865	Elton John	16.98/24.98
18		THE UP IN SMOKE TOUR ▲[3] EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
16		SUPERNATURAL LIVE ▲[2] ARISTA RECORDS INC./BMG VIDEO 15799	Santana	19.95/24.97
20		LIVE AT BUDOKAN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne	14.98/19.98
14		THE DEFINITIVE COLLECTION MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 10146	Abba	24.98 DVD
19		ALL ACCESS EUROPE INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 493313	Eminem	19.98/24.98
21		POPODYSSEY-LIVE ▲ JIVE/ZOMBA VIDEO 41778	'N Sync	19.98/24.98
22		ALL THE TIME IN THE WORLD SPARROW VIDEO/CHORDANT DIST GROUP 92924	Jump5	5.98/5.95
31		ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 588543	U2	19.98/32.98
23		LISTENER SUPPORTED ▲[3] BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
26		MTV UNPLUGGED: SHAKIRA SONY DISCOS/SONY MUSIC ENTERTAINMENT 89339	Shakira	14.98/19.98
29		LIVE FROM AUSTIN, TEXAS ▲[2] EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5418	Stevie Ray Vaughan And Double Trouble	14.95/19.97
27		VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58123	Michael Jackson	14.98/24.98
30		SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31150	Tool	24.98/29.98
9		THE CONCERT FOR NEW YORK CITY ▲[2] COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5439	Various Artists	19.98/29.98
24		LIVE IN LAS VEGAS MVD VIDEO 7700	Kiss	19.98/19.98
32		THE DANCE ▲ WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
25		MUSIC IN HIGH PLACES-LIVE IN HAWAII IMAGE ENTERTAINMENT 1103	Deftones	14.98/19.99
28		BRITNEY: THE VIDEOS ▲[2] JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
39		LIVE IN PARIS EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
36		THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
40		LIVE: 2001 ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
		WE WILL ROCK YOU PIONEER ENTERTAINMENT 71002	Queen	19.98/24.98
34		DEATH ROW UNCUT DEATH ROW/VENTURA DISTRIBUTION 66200	2Pac/Snoop Doggy Dogg	19.98/19.95
		HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50128	Michael Jackson	14.95/19.97
		LIVE IN NEW YORK CITY ▲[2] COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5407	Bruce Springsteen & The E Street Band	19.98/29.98
37		SAVAGE CRAZY WORLD ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST 493388	Scorpions	24.98 DVD

▲ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. ■ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

LAST WEEK		TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 — 1 Week At Number 1			
1		**CHANGING LANES** PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck, Samuel L. Jackson	R	29.95
		THE COUNT OF MONTE CRISTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel, Guy Pearce	PG-13	29.95
1		**BLADE 2** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5554	Wesley Snipes	R	29.95
2		**WE WERE SOLDIERS** PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99
3		**THE ROOKIE (PAN & SCAN)** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 81573	Dennis Quaid	G	29.99
4		**HIGH CRIMES** FOXVIDEO 2005144	Ashley Judd, Morgan Freeman	PG-13	27.98
8		**NATIONAL LAMPOON'S VAN WILDER (UNRATED)** ARTISAN HOME ENTERTAINMENT 12505	Ryan Reynolds, Tara Reid	NR	26.98
6		**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN)** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	Elijah Wood, Ian McKellen	PG-13	29.95
		9/11: THE FILMMAKERS COMMEMORATIVE EDITION PARAMOUNT HOME ENTERTAINMENT 875794	Various Artists	NR	19.95
5		**THE ROOKIE (WIDESCREEN)** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24023	Dennis Quaid	G	29.99
10		**MICKEY'S HOUSE OF VILLAINS** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25271	Animated	NR	29.99
9		**RESERVOIR DOGS: ALL COLORS** ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel, Tim Roth	R	107.95
7		**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN)** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood, Ian McKellen	PG-13	29.95
14		**PULP FICTION: COLLECTOR'S EDITION** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23941	John Travolta, Samuel L. Jackson	R	29.99
		NEAR DARK ANCHOR BAY ENTERTAINMENT 12171	Bill Paxton, Lance Henrickson	R	29.98
21		**IN MEMORIAM-NEW YORK CITY 9/11** HBO HOME VIDEO/WARNER HOME VIDEO 91970	Various Artists	NR	19.98
11		**ALL ABOUT THE BENJAMINS** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5466	Ice Cube, Mike Epps	R	26.98
17		**THE SOPRANOS: THE COMPLETE THIRD SEASON** HBO HOME VIDEO/WARNER HOME VIDEO 98234	James Gandolfini, Lorraine Bracco	NR	99.98
22		**SCHOOLHOUSE ROCK: SPECIAL 30TH ANNIVERSARY EDITION** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23048	Animated	NR	29.99
20		**CNN TRIBUTE: AMERICA REMEMBERS** TIME INC. HOME ENTERTAINMENT 20801	Various Artists	NR	14.95
15		**PETER PAN: RETURN TO NEVERLAND** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25274	Animated	G	29.99
19		**QUEEN OF THE DAMNED (PAN & SCAN)** WARNER HOME VIDEO 72186	Aaliyah	R	26.98
12		**QUEEN OF THE DAMNED (WIDESCREEN)** WARNER HOME VIDEO 22094	Aaliyah	R	26.98
27		**THE SIMPSONS SEASON 2 BOX SET** FOXVIDEO 2003715	The Simpsons	NR	49.98
23		**COLLATERAL DAMAGE** WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R	26.98
29		**SUPER TROOPERS** FOXVIDEO 2004983	Brian Cox, Marisa Coughlan	R	26.98
28		**BLACK HAWK DOWN** COLUMBIA TRISTAR HOME ENTERTAINMENT 08786	Josh Hartnett, Ewan McGregor	R	27.96
26		**NATIONAL LAMPOON'S VAN WILDER (RATED)** ARTISAN HOME ENTERTAINMENT 12891	Ryan Reynolds, Tara Reid	R	26.98
18		**FRIENDS: COMPLETE SECOND SEASON** WARNER HOME VIDEO 90002273	Jennifer Aniston, Matthew Perry	NR	69.98
35		**SPONGEBOB SQUAREPANTS: HALLOWEEN** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 870804	Spongebob Squarepants	NR	19.99
24		**JOHN Q.** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5488	Denzel Washington	PG-13	26.98
25		**RESIDENT EVIL** COLUMBIA TRISTAR HOME ENTERTAINMENT 08291	Milla Jovovich	R	27.96
13		**BLADE** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 14885	Wesley Snipes	R	24.98
16		**THE PROGRAM** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 17379	James Caan, Halle Berry	R	9.99
31		**JACKIE BROWN: COLLECTOR'S EDITION** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23540	Pam Grier, Samuel L. Jackson	R	29.99
32		**THE SWEETEST THING (UNRATED)** COLUMBIA TRISTAR HOME ENTERTAINMENT 60003590	Cameron Diaz, Christina Applegate	NR	27.96
30		**THE NEW GUY** COLUMBIA TRISTAR HOME ENTERTAINMENT 08151	D J Qualls, Eliza Dushku	PG-13	27.96
		HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22457	Daniel Radcliffe, Emma Watson	PG	26.99
		THE SALTON SEA WARNER HOME VIDEO 18882	Val Kilmer	R	24.98
37		**DIRTY DANCING** ARTISAN HOME ENTERTAINMENT 10882	Patrick Swayze, Jennifer Grey	PG-13	14.98

OCTOBER 5 2002

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

LAST WEEK		TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1 — 3 Weeks At Number 1				
1		**THE ROOKIE**	Dennis Quaid	2002	G	22.99
2		**MICKEY'S HOUSE OF VILLAINS**	Animated	2002	NR	22.99
4		**BLADE 2**	Wesley Snipes	2002	R	22.94
3		**PETER PAN: RETURN TO NEVERLAND**	Animated	2002	G	24.99
5		**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING**	Elijah Wood, Ian McKellen	2001	PG-13	22.94
6		**SCOOBY-DOO MEETS BATMAN**	Scooby-Doo	2002	NR	14.95
8		**SPONGEBOB SQUAREPANTS: HALLOWEEN**	Spongebob Squarepants	2002	NR	12.95
7		**THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION**	Animated	2002	NR	19.99
12		**DARRIN'S DANCE GROOVES**	Darrin Henson	2002	NR	14.98
9		**TARZAN & JANE**	Animated	2002	NR	24.99
10		**WIGGLY SAFARI**	The Wiggles	2002	NR	14.95
11		**JIMMY NEUTRON: BOY GENIUS**	Animated	2001	G	22.99
20		**IN MEMORIAM-NEW YORK CITY 9/11**	Various Artists	2002	NR	19.98
		POWER RANGER WILD FORCE: LIONHEART	Power Rangers	2002	NR	14.95
		POWER RANGERS WILD FORCE: ANCIENT AWAKENING	Power Rangers	2002	NR	14.95
13		**QUEEN OF THE DAMNED**	Aaliyah	2001	R	26.98
15		**HARRY POTTER AND THE SORCERER'S STONE**	Daniel Radcliffe, Emma Watson	2001	PG	24.99
18		**SPY KIDS (PAN & SCAN)**	Antonio Banderas, Alan Cumming	2001	PG	24.99
14		**ROLIE POLIE OLIE: GREAT DEFENDER OF FUN**	Rolie Polie Olie	2002	NR	19.99
17		**ALL ABOUT THE BENJAMINS**	Ice Cube, Mike Epps	2002	R	22.98
		9/11: THE FILMMAKERS COMMEMORATIVE EDITION	Various Artists	2002	NR	14.95
19		**BLUE'S CLUES: MEET JOE!**	Blue's Clues	2002	NR	9.95
16		**BARNEY'S ROUND AND ROUND WE GO**	Barney	2002	NR	14.95
22		**CNN TRIBUTE: AMERICA REMEMBERS**	Various Artists	2002	NR	9.95
21		**A WALK TO REMEMBER**	Mandy Moore, Shane West	2002	PG	22.98

●RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

Billboard TOP VIDEO RENTALS

Top video rentals, based on transactional data provided by the Video Software Dealers Assn. from more than 12,000 video rental stores.

LAST WEEK		TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 — 1 Week At Number 1		
1		**CHANGING LANES** PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck, Samuel L. Jackson	R
2		**HIGH CRIMES**	Ashley Judd, Morgan Freeman	PG-13
1		**BLADE 2** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Wesley Snipes	R
3		**THE ROOKIE** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 81935	Dennis Quaid	G
		THE COUNT OF MONTE CRISTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel, Guy Pearce	PG-13
4		**WE WERE SOLDIERS** PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R
5		**NATIONAL LAMPOON'S VAN WILDER** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5491	Ryan Reynolds, Tara Reid	NR
7		**SHOWTIME** WARNER HOME VIDEO 22440	Robert De Niro, Eddie Murphy	PG-13
6		**QUEEN OF THE DAMNED** WARNER HOME VIDEO 22186	Aaliyah	R
8		**JOE SOMEBODY**	Tim Allen	PG
9		**THE SWEETEST THING** COLUMBIA TRISTAR HOME ENTERTAINMENT 60003727	Cameron Diaz, Christina Applegate	R
11		**DRAGONFLY**	Kevin Costner	PG-13
10		**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	Elijah Wood, Ian McKellen	PG-13
12		**THE NEW GUY** COLUMBIA TRISTAR HOME ENTERTAINMENT 08144	D J Qualls, Eliza Dushku	PG-13
13		**JOHN Q.** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	PG-13
14		**COLLATERAL DAMAGE** WARNER HOME VIDEO 21324	Arnold Schwarzenegger	R
15		**ALL ABOUT THE BENJAMINS** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5464	Ice Cube, Mike Epps	R
16		**SHALLOW HAL**	Jack Black, Gwyneth Paltrow	PG-13
17		**SUPER TROOPERS**	Brian Cox, Marisa Coughlan	R
18		**IN THE BEDROOM** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 85	Sissy Spacek, Tom Wilkinson	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

Connect with the music industry's most important decision makers in Billboard Classified

Billboard CLASSIFIED

maximum results

maximum exposure

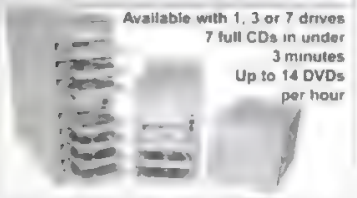
Call: 1-800-223-7524 Today!
Fax all ads to: 646-654-4798/99 or
email to: jserrette@billboard.com

Your ad includes a listing on billboard.com

over 17 million page views a month
www.billboard.com

DUPLICATION/ REPLICATION

POWER TOWER
CD & DVD DUPLICATORS
Produce your own CDs and DVDs with these high speed, low cost, easy to use duplicators



Available with 1, 3 or 7 drives
7 full CDs in under 3 minutes
Up to 14 DVDs per hour

www.veritysystems.com

VERITY

Providing solutions for your In-house CD & DVD production

800 642-5151

MEDIAWORKS® INTERNATIONAL, INC.
CDs CD ROMs, CD One-Off Short Runs, Retail Ready Complete CD Packages
1-800211-4689
Call For Quotes and a Free Info Packet!
www.mediaworkscd.com

CDs • CD-ROM • CD-R • SHAPED CDs • AUDIO CASSETTES
NEED CDs?
the choice is
CRYSTALCLEAR
1-800-880-0073
www.crystalclearcds.com
DIGITAL MASTERING • ART DESIGN • PRINTING • PACKAGING

NO FILMS NEEDED SAVE HUNDREDS
500 CDs = $ 969
1000 CDs = $1069
RETAIL READY CD PACKAGES FROM YOUR DESIGN ON DISC
CALL FOR DETAILS
300 FULL COLOR 11x17 POSTERS
ONLY $99
with Your CD/DVD Package
OVER $500 OF EXTRAS WITH EVERY CD PACKAGE
THIRD WAVE MEDIA
WORLD CLASS QUALITY CD & DVD REPLICATION
CALL TODAY FOR A FREE CATALOG
(800) WAVE CD-1
WWW.THIRDWAVEMEDIA.COM
WE CAN PUT YOUR MUSIC VIDEOS ON DVD...CALL FOR DETAILS

DUPLICATION/REPLICATION

COMPACT DISCS - 60¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	$ 1,090.00

from your CD-Ready Master & Print-Ready Film

NATIONAL TAPE DISC CORPORATION
1110 48th Ave. North - Nashville, TN 37209
1-800-874-4174
Digital Mastering Services Digital Audio Duplication Computer Graphics
CALL FOR QUOTE
SAME DAY SERVICE!
(on short run CD & Cassette copies)
www.ntdc.com

1000 COMPACT DISCS .84 EA.* In Our 39th Year
1000 CASSETTES .64 EA.*
*FULLY PACKAGED!
CDR DUPLICATION! $2.00 each (min. 50)
• IN JEWEL BOX •
FAST TURNAROUND!
ALSHIRE CUSTOM SERVICE
CALL NOW! (800) 423-2936
1015 W. ISABEL STREET, BURBANK, CA 91506
Fax (818) 569-3718 • sales@alshire.com • www.alshire.com

DUPLICATION/ REPLICATION

46 PRODUCTIONS
25 CDRs - $45.00 / 50 CDRs - $88.00
100 CDRs - $150.00 / 200 CDRs - $290.00
ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS!
From CD or CDR master
Includes CDR jewel box
w/text printing on CD label
Add $35 for other digital master, $55 for analog master
Orders must be prepaid. Shipping not included.
42 W 557 Hawk Circle, St. Charles, IL 60175
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at http://www.46p.com

INTERNET/WEB SERVICES

DANGEROUS TREES
SKETCH COMEDY
LISTEN AT
www.dangeroustrees.com

COMPUTER/ SOFTWARE

RecordTrak
Inventory Management For Record Stores
800-942-3008
Fax 203-288-3939
Voice 203-265-3440

FOR SALE

For Sale
Houston's oldest record store for sale 45 years in business. Great leased location, all inventory, fixtures, website, sources. $40k Inventory. Asking $70k. Serious inquires 713-524-3602

Liquidation Sale
"Lift" racks & storage cabinets holds 9000+ cds. Recordtrak POS, "Muze" database system, Checkpoint security, "Trimline" cd holders, counter, listening station.
call: 717.293.8111

RECORDING STUDIO
World reknown recording studio famous for vintage equipment for sale - Midtown Manhattan.
2 Live rooms 1 Mastering suite.
$1.8 Million - Owner retiring
Call 212-582-5360

TALENT

Looking for a record deal ??
Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information
Talent 2000
800-499-6395

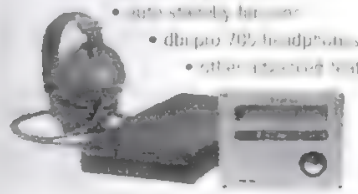
LISTENING STATIONS

Nakamichi® CD & DVD SAMPLING STATIONS

Nakamichi - world renowned for its high end sound quality, state of the art design and product dependability in the music industry.

Visit our web site to view our wide range of CD & DVD Sampling Stations and merchandising fixtures.

Standard features for all Nakamichi Sampling Stations:
- programmable CD Player
- all stations play together
- auto standby for music
- dbi pro 70 headphones
- other standard features



We can customize your order to suit your specific needs

Nakamichi
dbi international
Tel (807) 468-8494

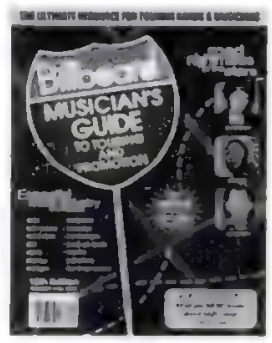


www.dbiint.com

PUBLICATIONS

The Ultimate Resource for Touring Bands & Musicians

BILLBOARD'S 18TH EDITION OF THE
Musician's Guide to Touring and Promotion
NEW EDITION!



Includes:
- *City by city club directory*
- *Tape/disc services*
- *A&R directory*
- *Music services directory*
- *Music industry websites*
- *Road nightmares of the stars*
- *PLUS–Exclusive: What every artist must know about A&R!*
- *And much more*

Only $15.95 – $18.95 overseas. (includes shipping)

Order by phone **800-407-6874** or on our website
www.musiciansguide.com
Mention code TGBB when ordering!

For Billboard Classified Advertising Call Jeff Serrette at 646-654-4697

PUBLICATIONS

In the Studio

FREE Guide to Master Tape Preparation Saves You Time and Money!

1-800-468-9353

www.discmakers.com/bb

info@discmakers.com

DISC MAKERS

FREE! FREE!

CD Call or Go to Web!

1•800•487•SPIN 7748

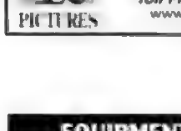
CD Replicabon & Design Services

www.SpinCoNetwork.com

PUBLICITY PHOTOS

PUBLICITY PRINTS

LITHOGRAPHED ON HEAVY SATIN GLOSS PAPER



B&W 8x10's

500 - $90

1000 - $120

Other sizes & color available

Prices Include Typesetting & Freight in Continental U.S.

FREE Catalog & Samples

ABC PICTURES

1867 E. Florida St. Suite BB

Springfield, MO 65803

Toll Free 1-888-526-5336

www.abcpictures.com

EQUIPMENT FOR SALE

cheaplights.com



Fog Machines From $38.50

Lights For DJ's And Bands

DMX Intelligent Lights from $195



800 880-0883

REAL ESTATE

NJ Studios for Rent

Ideal for ProTools or Avid editing suites. Includes modern offices & warehouse 7500 sq ft total

201-981-0499

BILLBOARD CLASSIFIEDS

www.billboard.com

for more info call: 800-223-7524

REAL ESTATE

Architectural Masterpiece in Westlake Village, Lake Sherwood, California

Exquisite master craftsmanship and impeccable detail make this one of the most spectacular homes ever to be built in Westlake Village. 180 degree of Lake Sherwood this home features formal living room with fireplace, formal dining room, 5 bedrooms, 6 bathrooms, and 2 one-half baths, 4 car- luxury garage, library / office, screening room with entertainers bar, exquisite kitchen, morning room with fireplace, luxurious master suite with fireplace and his-hers bath amenities and 2 walk in closets. Additional features of this new, custom estate include picturesque windows, large balconies off all levels with astounding views and pool and spa with water features. Flexible five level floor plan allows for complete privacy and is accessible via elevator. Located in the 24-hour guard gated, Lake Sherwood Country Club. Appx. 45 minutes from Los Angeles. $6,250,000





Teri Pacitto

Coldwell Banker Previews International

805.494.4663

www.EliteCaliforniaEstates.com

NOTICES/ANNOUNCEMENTS

BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE TO THE STARS

REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager

661-270-0798 - Fax: 323-525-2395

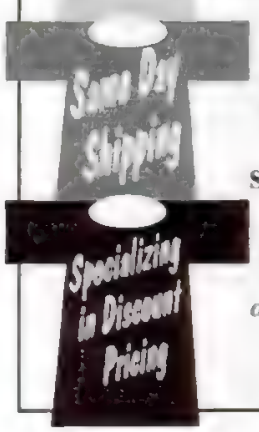
Billboard@musician.org

1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard - a force in the music/entertainment industry for over 100 years

T-SHIRTS

Looking for Rock T-shirts? You've found 'em!



BACKSTAGE FASHION

Worldwide Distributors of Licensed:

ROCK & NOVELTY T-SHIRTS, STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 520-443-0100)

HELP WANTED

Coordinator, Special Issues-BB

Billboard Magazine has an immediate opening for a Coordinator in the Special Issues department. Essential responsibilities include proofreading, fact checking, procuring photos, transmitting completed Art Director s layouts to our New York office and processing payments. This position will also be responsible for occasional inputting and interview transcription, budget preparation and some administrative duties. Must be able to multi-task, be organized and work in a fast-paced environment. Excellent communication and written skills required. Knowledge of Macintosh, Quark Express/ QPS, and Photoshop. College degree in English or related field plus 1 year of experience with publications.

Please send resume and cover letter to: VNU, Human Resources

5055 Wilshire Blvd., Suite 600 Los Angeles, CA 90036 or fax to: 323) 525-2211

HELP WANTED

New Age/World label

Seeks SALES DIRECTOR. Mainstream and heavy non-traditional channels. Brains/creativity/experience. Any location.

info@therelaxationcompany.com

(516) 621-2727

VOLUNTEERS WANTED

If you will be in the Los Angeles area from October 8th - October 11th and would like to volunteer for The Hollywood Reporter/Billboard Film & TV Music Conference, please contact -

Phyllis Demo at : pdemo@billboard.com

or call 646-654-4660

Intern Wanted

Billboard Magazine's New York office is hiring interns to assist the Special Events Department. Looking for a quick learner who is organized and detail-oriented. Knowledge of Excel a plus. For college credit only - no pay. Contact Billboard at

646.654.4660 or pdemo@billboard.com

WANTED TO BUY

TOP $ PAID

For: Cd's, Lp's Casstte, Video's & DVD's

Call (201) 986-0909

Fax (201) 986-7755

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O.Box A Trenton, N.J. 08691-0020

email: scorpiomus@aol.com

HAVE A POSITION TO FILL?

WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST?

LOOK NO FURTHER!

BILLBOARD CLASSIFIED

IS THE HIRE AUTHORITY! &

NOW THE CLASSIFIED SECTION IS ON-LINE!

WWW.BILLBOARD.COM

CALL: Jeff Serrette @:800-223-7524 for more info.

Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

INTERNATIONAL BUYER'S GUIDE: Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $165

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists talent, booking agencies, facilities, services and products worldwide. $135

AUDARENA STADIUM GUIDE: Complete and detailed data on thousands of facilities worldwide plus a Facility Buyer's Guide listing services and supplies. $99

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin Music marketplace. Business-to business contacts in 19 countries. $99

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chainstore and online operations across the USA. $209

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $129

INTERNATIONAL DISC/TAPE DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3,000 professional services and suppliers. SALE $89 $39

MUSICIAN'S GUIDE TO TOURING & PROMOTION: Today's working musician's guide to clubs, tape/disc services, A&R, music services, industry websites and more. $15.95 (Shipping included)

ORDER ONLINE: www.orderbillboard.com

or call 1.800.344.7119 • International: 732.363.4156 • Fax: 732.363.0338

By Mail: Send payment plus $7 shipping ($15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

BDZZ3020

PROGRAMMING

Billboard VIDEO MONITOR

OCTOBER 5 2002

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending SEPTEMBER 22, 2002

BET Continuous programming 1234 W. Street, NE, Washington, D.C. 20018	CMT Continuous programming 2806 Opryland Drive Nashville, TN 37214	MTV Continuous programming 1515 Broadway, New York, NY 10036	VH1 Continuous programming 1515 Broadway, New York, NY 10036
1 EMINEM, CLEANIN' OUT MY CLOSET	1 KEITH URBAN, SOMEBODY LIKE YOU	1 NELLY, DILEMMA	1 CREED, ONE LAST BREATH
2 LL COOL J, LUV U BETTER	2 PHIL VASSAR, AMERICAN CHILD	2 JUSTIN TIMBERLAKE, LIKE I LOVE YOU	2 NO DOUBT, UNDERNEATH IT ALL
3 EVE, GANGSTA LOVIN	3 DIXIE CHICKS, LANDSLIDE	3 EMINEM, CLEANIN' OUT MY CLOSET	3 P!NK, JUST LIKE A PILL
4 NELLY, DILEMMA	4 JOE NICHOLS, THE IMPOSSIBLE	4 CAM'RON, HEY MA	4 RED HOT CHILI PEPPERS, BY THE WAY
5 CLIPSE, WHEN THE LAST TIME	5 MONTGOMERY GENTRY, MY TOWN	5 EVE, GANGSTA LOVIN	5 JOHN MAYER, NO SUCH THING
6 SEAN PAUL, GIMME THE LIGHT	6 MARTINA MCBRIDE, WHERE WOULD YOU BE	6 JIMMY FALLON, IDIOT BOYFRIEND	6 BRUCE SPRINGSTEEN, THE RISING
7 FLOETRY, FLOETIC	7 DIAMOND RIO, BEAUTIFUL MESS	7 SHAKIRA, OBJECTION (TANGO)	7 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
8 LUDACRIS, MOVE B***H	8 RASCAL FLATTS, THESE DAYS	8 VINES, GET FREE	8 NELLY, DILEMMA
9 N.O.R.E., NOTHIN'	9 LEE ANN WOMACK, [illegible]	9 AVRIL LAVIGNE, SK8ER BOI	9 SHAKIRA, OBJECTION (TANGO)
10 BOW, WHY I LOVE YOU	10 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE	10 STYLES, GOOD TIMES	10 SHERYL CROW, STEVE MCQUEEN
11 NELLY, HOT IN HERRE	11 NICKEL CREEK, THIS SIDE	11 NAPPY ROOTS, PO' FOLKS	11 NORAH JONES, DON'T KNOW WHY
12 INXS, BEAUTIFUL (YOU ARE)	12 KELLY WILLIS, IF I LEFT YOU	12 SYSTEM OF A DOWN, AERIALS	12 ASHANTI, HAPPY
13 STYLES, GOOD TIMES	13 KENNY CHESNEY, THE GOOD STUFF	13 LUDACRIS, MOVE B***H	13 VANESSA CARLTON, ORDINARY DAY
14 NAPPY ROOTS, PO' FOLKS	14 CLEDUS T JUDD, IT'S A GREAT DAY TO BE A GUY	14 RED HOT CHILI PEPPERS, BY THE WAY	14 GOO GOO DOLLS, BIG MACHINE
15 BIG TYMERS, OH YEAH	15 TAMMY COCHRAN, LIFE HAPPENED	15 ASHANTI, HAPPY	15 BON JOVI, EVERYDAY
16 MUSIQ, DON'T CHANGE	16 DARRYL WORLEY, I MISS MY FRIEND	16 N.O.R.E., NOTHIN'	16 OUR LADY PEACE, SOMEWHERE OUT THERE
17 TRICK DADDY, IN DA WIND	17 DIXIE CHICKS, LONG TIME GONE	17 WHITE STRIPES, DEAD LEAVES AND THE DIRTY GROUND	17 UNCLE KRACKER, IN A LITTLE WHILE
18 FAITH EVANS, BURNIN' UP	18 RADNEY FOSTER, EVERYDAY ANGEL	18 BRUCE SPRINGSTEEN, THE RISING	18 U2, ELECTRICAL STORM
19 XZIBIT, MULTIPLY	19 PATTY GRIFFIN, CHIEF	19 VANESSA CARLTON, ORDINARY DAY	19 LEANN RIMES, LIFE GOES ON
20 TANK, ONE MAN	20 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE	20 JIMMY EAT WORLD, SWEETNESS	20 DIRTY VEGAS, DAYS GO BY
21 HEATHER HEADLEY, HE IS	21 REBECCA LYNN HOWARD, FORGIVE	21 OUR LADY PEACE, SOMEWHERE OUT THERE	21 JOHN MAYER, YOUR BODY IS A WONDERLAND
22 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)	22 EMERSON DRIVE, FALL INTO ME	22 NO DOUBT, UNDERNEATH IT ALL	22 HOOBASTANK, RUNNING AWAY
23 FABOLOUS, TRADE IT ALL	23 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN	23 FLOETRY, FLOETIC	23 JIMMY EAT WORLD, THE MIDDLE
24 DAVE HOLLISTER, BABY DO THOSE THINGS	24 JENNIFER HANSON, BEAUTIFUL GOODBYE	24 3LW, I DO (WANNA GET CLOSE TO YOU)	24 AVRIL LAVIGNE, COMPLICATED
25 LIL BOW WOW, BASKETBALL	25 PINMONKEY, BARBED WIRE AND ROSES	25 NICK CARTER, HELP ME	25 DARIUS RUCKER, WILD ONE
26 CAM'RON, HEY MA	26 MARTINA MCBRIDE, BLESSED	26 PUDDLE OF MUDD, SHE HATES ME	26 SHERYL CROW, SOAK UP THE SUN
27 ERYKAH BADU, LOVE OF MY LIFE	27 RASCAL FLATTS, I'M MOVIN' ON	27 P.O.D., SATELLITE	27 P!NK, DON'T LET ME GET ME
28 LYRIC, YOUNG & SEXY	28 ALAN JACKSON, DRIVE (FOR DADDY GENE)	28 LL COOL J, LUV U BETTER	28 JENNIFER LOVE HEWITT, BARENAKED
29 ANGIE MARTINEZ, IF I COULD GO	29 ALISON KRAUS & UNION STATION, LET ME TUCK YOU IN (WHILE YOU'RE AWAKE)	29 TAPROOT, POEM	29 MICHELLE BRANCH, GOODBYE TO YOU
30 WYCLEF JEAN, TWO WRONGS	30 TIM MCGRAW, THE COWBOY IN ME	30 PUFF DADDY, 2002 VMA PERFORMANCE	30 DEFAULT, WASTING MY TIME
31 ISYSS, SINGLE FOR THE REST OF MY LIFE	31 BLAKE SHELTON, OL' RED	31 BIG TYMERS, OH YEAH	31 LENNY KRAVITZ, AGAIN
32 DONELL JONES, PUT ME DOWN	32 TOBY KEITH, MY LIST	32 FABOLOUS, TRADE IT ALL	32 MADONNA, DON'T TELL ME
33 YING YANG TWINS, BY MYSELF	33 BRAD PAISLEY, I'M GONNA MISS HER	33 DANIEL BEDINGFIELD, GOTTA GET THRU THIS	33 JEWEL, STANDING STILL
34 AMERIE, WHY DON'T WE FALL IN LOVE	34 TOBY KEITH, I WANNA TALK ABOUT ME	34 SCARFACE, ON MY BLOCK	34 COLDPLAY, IN MY PLACE
35 TRUTH HURTS, THE TRUTH	35 KENNY CHESNEY, YOUNG	35 LINKIN PARK, PTS OF AUTHRTY (POINTS OF AUTHORITY)	35 AMERIE, WHY DON'T WE FALL IN LOVE
36 BEENIE MAN, FEEL IT BOY	36 GARY ALLAN, THE ONE	36 TRICK DADDY, IN DA WIND	36 FOO FIGHTERS, LEARN TO FLY
37 PASTOR TROY, ARE WE CUTTIN'	37 RHONDA VINCENT, I'M NOT OVER YOU	37 MICHELLE BRANCH, GOODBYE TO YOU	37 EVE, GANGSTA LOVIN'
38 BLACK COFFEY, [illegible]	38 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE	38 U2, ELECTRICAL STORM	38 SANTANA, THE GAME OF LOVE
39 BLACK JESUS, WHAT THAT THING SMELL LIKE	39 ALISON KRAUSS, THE LUCKY ONE	39 STROKES, SOMEDAY	39 USHER, U GOT IT BAD
40 PROMATIC [illegible]	40 STEVE AZAR [illegible]	40 JENNIFER LOVE HEWITT [illegible]	40 SHAKIRA [illegible]
NEW ONS	**NEW ONS**	**NEW ONS**	**NEW ONS**
MARIO [illegible]	TRICK PONY [illegible]	FOO FIGHTERS [illegible]	FAITH HILL [illegible]
JANEIRA, HARLEQUIN	TERRI CLARK, I JUST WANNA BE MAD	ASHANTI, BABY	
SYLEENA JOHNSON, TONIGHT I'M GONNA LET GO (REMIX)		PAUL OAKENFOLD, STARRY EYED SURPRISE	
LIL WAYNE, WHERE YOU AT		CHRISTINA AGUILERA, DIRRTY	
BLACKSTREET, WIZZY WOW		CLIPSE, WHEN THE LAST TIME	
		GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS	
		ANDREW W.K., WE WANT FUN	

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY [illegible]
FOR THE WEEK ENDING OCTOBER 5, 2002

muchmusic usa Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753	MTV2 Continuous programming 1515 Broadway, New York, NY 10036	MTV Hits Continuous programming 1111 Lincoln Rd. Miami Beach, FL 33139	GAC Great American Country Continuous programming 8697 E. Mineral Ave., Englewood, CO 80112
FOO FIGHTERS, ALL MY LIFE (NEW)	**NEW**	AVRIL LAVIGNE, COMPLICATED	GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
TAPROOT, POEM (NEW)	OUR LADY PEACE, INNOCENT	SHAKIRA, OBJECTION (TANGO)	KEITH URBAN, SOMEBODY LIKE YOU
CLINIC, WALKING WITH THEE	ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)	THE CALLING, WHEREVER YOU WILL GO	JOE NICHOLS, THE IMPOSSIBLE
JOHN MAYER, YOUR BODY IS A WONDERLAND	BOWLING FOR SOUP, GIRL ALL THE BAD GUYS WANT	KORN, THOUGHTLESS	DIAMOND RIO, BEAUTIFUL MESS
LL COOL J, LUV U BETTER	BIG TYMERS, OH YEAH!	RED HOT CHILI PEPPERS, BY THE WAY	TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
PORCUPINE TREE, STRIP THE SOUL	BOX CAR RACER, THERE IS	SYSTEM OF A DOWN, AERIALS	DARRYL WORLEY, I MISS MY FRIEND
BRENDAN BENSON, TINY SPARK		NO DOUBT, UNDERNEATH IT ALL	DIXIE CHICKS, LANDSLIDE
DANIEL BEDINGFIELD, GOTTA GET THRU THIS		AEROSMITH, GIRLS OF SUMMER	KENNY CHESNEY, THE GOOD STUFF
BIF NAKED, LOVE MYSELF TODAY		LINKIN PARK, PTS OF AUTHRTY (POINTS OF AUTHORITY)	TAMMY COCHRAN, LIFE HAPPENED
BUTCH WALKER, MY WAY		MANA, ANGEL DE AMOR	PINMONKEY, BARBED WIRE AND ROSES
REINDEER SECTION, YOU ARE MY JOY		BON JOVI, EVERYDAY	PHIL VASSAR, AMERICAN CHILD
		KELLY OSBOURNE, PAPA DON'T PREACH	ANTHONY SMITH, IF THAT AIN'T COUNTRY
		SOPHIE ELLIS BEXTOR, GET OVER IT	NICKEL CREEK, THIS SIDE
		MORE, EXTREME WORDS	REBECCA LYNN HOWARD, FORGIVE
		BRITNEY SPEARS, I LOVE ROCK 'N' ROLL	EMERSON DRIVE, FALL INTO ME
		BOX CAR RACER, I FEEL SO	MONTGOMERY GENTRY, MY TOWN
		P.O.D., SOUL	SIDEWIRE, LOOK AT ME NOW
		DIRTY VEGAS, DAYS GO BY	BILLY RAY CYRUS, WHAT ELSE IS THERE
		COLDPLAY, IN MY PLACE	MICHAEL PETERSON, MODERN MAN
		ALANIS MORISSETTE, PRECIOUS ILLUSIONS	BLAKE SHELTON, OL' RED
CHANNEL [V] Continuous programming 9/F One Harbourfront, 18 Tak Fung Street Kowloon, Hong Kong	MUCHMUSIC Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5	URBAN X-PRESSIONS 2 hours weekly 3900 Main St, Philadelphia, PA 19127	CMC California Music Channel 15 hours weekly 11227 E 14th St, Oakland, CA 94603
EMINEM, WITHOUT ME	DANKO JONES, LOVER CALL (NEW)	PASTOR TROY, ARE WE CUTTIN'	AVRIL LAVIGNE, SK8ER BOI
A-1, MAKE IT GOOD	SHAGGY, [illegible] (NEW)	BEENIE MAN, FEEL IT BOY	VANESSA CARLTON, ORDINARY DAY
BRANDY, [illegible]	INXS, WE DON'T PLAY (NEW)	CLIPSE, WHEN THE LAST TIME	NO DOUBT, UNDERNEATH IT ALL
KYLIE MINOGUE, LOVE AT FIRST SIGHT	THE TRAGICALLY HIP, SILVER JET (NEW)	EVE, GANGSTA LOVIN'	BOW, WHY I LOVE YOU
ASHANTI, [illegible]	COLDPLAY, IN MY PLACE	EMINEM, CLEANIN' OUT MY CLOSET	MICHELLE BRANCH, GOODBYE TO YOU
NO DOUBT, HELLA GOOD	TREBLECHARGER, HUNDRED MILLION	FLOETRY, FLOETIC	3LW, I DO (WANNA GET CLOSE TO YOU)
BLUE, [illegible]	EMINEM, CLEANIN' OUT MY CLOSET	XZIBIT, MULTIPLY	EVE, GANGSTA LOVIN'
ALICIA KEYS, HOW COME YOU DON'T CALL ME	AVRIL LAVIGNE, SK8ER BOI	SEAN PAUL, GIMME THE LIGHT	LINKIN PARK, PTS OF AUTHRTY (POINTS OF AUTHORITY)
UTADA HIKARU, [illegible]	EVE, GANGSTA LOVIN'	ANGIE MARTINEZ, IF I COULD GO	IRV GOTTI PRESENTS THE INC., DOWN 4 U
INCUBUS, ARE YOU IN	SAM ROBERTS, BROTHER DOWN	ANDY GRIGGS, TONIGHT (I WANNA BE YOUR MAN)	FABOLOUS, TRADE IT ALL
	NO DOUBT, UNDERNEATH IT ALL	NAAM BRIGADE, EARLY IN THE GAME	ASHANTI, HAPPY
	NICKELBACK, NEVER AGAIN	MUSIQ, DON'T CHANGE	ANGIE MARTINEZ, IF I COULD GO
	MARIO, JUST A FRIEND 2002	LL COOL J, LUV U BETTER	BEENIE MAN, FEEL IT BOY
	SHAWN DESMAN, GET READY	AMERIE, WHY DON'T WE FALL IN LOVE	DANIEL BEDINGFIELD, GOTTA GET THRU THIS
	THEORY OF A DEADMAN, NOTHING COULD	SKILLZ, I REW DEEP	LL COOL J, LUV U BETTER
	COME BETWEEN US		
	NELLY, DILEMMA		
	SIMPLE PLAN, I'D DO ANYTHING		
	RASCALZ, CRAZY WORLD		
	WEEZER, KEEP FISHIN'		
	PUDDLE OF MUDD, SHE HATES ME		

Music & Showbiz™



by Carla Hay

MUSIC VIDEO CROSSOVER: When Hollywood wants a hot new director to lead a project, increasingly it is those who come from the world of music videos that are being chosen. Music video directors are crossing over into films and network TV in record numbers. Current A-list Hollywood directors **David Fincher**, **Brett Ratner**, and **Michael Bay** first made their mark with music videos. **McG** helms the *Charlie's Angels* hit movie franchise and is one of the co-creators of Fox TV series *Fastlane*.



MEYERS

Spike Jonze, Tim Story, Joseph Kahn, Steve Carr, Paul Hunter, Kevin Bray, Bille Woodruff, Marcus Raboy, Tamra Davis, Antoine Fuqua, Mark Romanek, Hype Williams, F. Gary Gray, and **Marcus Nispel** are among the other rising film directors who got their start in music videos. And prolific music video director **Dave Meyers** recently signed a deal with 20th Century Fox Television to develop and direct TV pilots. He is in line to direct the feature films *The Owl* and *Topsiders*.

Meyers tells *Billboard*, "Directing music videos is definitely a great step forward if you want to make that transition into movies. A lot of things that are in movies and TV shows are things we first see in music videos. Music video directors are good at improvising, coming up with creative storylines, and working on smaller budgets. If you persevere, you'll eventually get your lucky break."

IN BRIEF: The Wallflowers have aligned themselves with two CBS dramas. The band recorded a new theme song, "Empire of My Mind," for *The Guardian*. Meanwhile, the Wallflowers' song "Everybody out of the Water" features on the *C.S.I.: Crime Scene Investigation* soundtrack as well as the Wallfowers' new album, *Red Letter Days*. The Wallflowers will also make a cameo appearance on *C.S.I.* (currently the highest-rated drama on U.S. TV) in an episode airing in October.

LL Cool J has landed a role in *S.W.A.T.*, Columbia Pictures' movie inspired by the 1970s TV series (see story, page 13). The rapper-turned-actor will play a member of the special-weapons-and-tactics police team. **Samuel L. Jackson, Colin Farrell,** and **Michelle Rodriguez** are part of the ensemble cast. LL Cool J will also be a voice actor for the animation flick *Rugrats Meet the Wild Thornberrys* . . . **OutKast** member **Dre** and **Kurupt** have joined the cast of *Two Cops*, starring **Harrison Ford** and **Josh Hartnett**. The Revolution/Sony Pictures film is due in theaters next year. **Master P** is also part of the film's cast . . . **Ludacris, Lil' Kim,** and **Mystikal** are among the artists who have voice parts in Columbia Pictures animation flick *Lil' Pimp*, due in 2003.

NEWSLINE...

MTV Networks will buy College Television Network (CTN) for $15 million. The deal is expected to close within two months. New York-based cable/satellite provider CTN says it reaches more than 8.2 million viewers on about 750 U.S. college campuses . . . Gaylord Entertainment has partnered with Sirius Satellite Radio to carry programming from Gaylord's country WSM-AM Nashville, including Grand Ole Opry broadcasts . . . Premiere Radio Networks ups Martin Raab to executive VP of marketing/chief strategy officer, Lark Hadley to executive VP of operations, and Eileen Thorgusen to executive VP of affiliate relations. They were senior VPs. *Compiled by Carla Hay and Phyllis Stark.*

OCTOBER 10 - 11, 2002 LOS ANGELES

The Hollywood Reporter and Billboard join forces for a 2-day event examining the role of music in film and television.

This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.

THE Hollywood REPORTER Billboard FILM & TV MUSIC CONFERENCE



EXCLUSIVE

Recording artist and Grammy-winning soundtrack producer

T-BONE BURNETT
LIVE Q&A SESSION

ADDITIONAL SPEAKERS & PANELISTS

Jeff Brabec, The Chrysalis Music Group
Todd Brabec, ASCAP
Ron Broitman, BMG Music Publishing
Glen Brunman, Sony Music
Bob Dowling, The Hollywood Reporter
Randy Gerston, Seehear Music Supervision
Lew Goldstein, The WB
Thomas Golubic, Super Music Vision
Evan M. Greenspan, EMG Inc.
John Houlihan, Soundtrack Music Associates
Patricia Joseph, TVT Soundtrax
Robert Kelley, Warner Bros. Television
John Kirkpatrick, Elektra Entertainment
Glen Lajeski, Buena Vista Motion Pictures Group
Pat Lucas, EMI Music Publishing
Ron Mendelsohn, Megatrax Production Music, Inc.
Vibiana Molina, Greenberg Traurig
Jennifer Pyken, Daisy Music
Tom Rowland, Universal Music Enterprises

and more to be announced!

ASCAP SESAC BMI

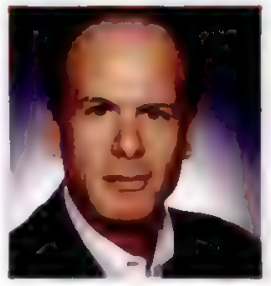
ANNOUNCING

THE COMPOSER-DIRECTOR RELATIONSHIP:
JULIE TAYMOR, DIRECTOR
ELLIOT GOLDENTHAL, COMPOSER
In this freewheeling dialog, the director and composer will describe the collaborative process and the special challenges of mating music to film in the movie **"FRIDA."**

sponsored by **ASCAP**

PANEL TOPICS

ANATOMY OF A FILM:
ROBERT KRAFT
PRESIDENT, FOX MUSIC



From music to sound effects, this examination of **"DRUMLINE,"** the upcoming Fox feature film, will deconstruct the process from start to finish with the film's creative team . . . Director: **Charles Stone**; Executive Music Producer: **Dallas Austin**; Label A&R: **John McHugh**, Jive; Composer: **John Powell**; VP Music/Production: **Mike Knobloch**, Fox Music; VP Music/Creative: **Danielle Diego**, Fox Music

ASCAP PRESENTS MUSIC, MONEY, SUCCESS AND THE MOVIES: THE BASICS OF "MUSIC IN FILM" DEALS
A discussion on money, contracts and considerations involved in the licensing of pre-existing songs in films; songs written specifically for a film; and the underscore.

O SOUNDTRACK, WHERE ART THOU? As the cost of acquiring music rises, we'll look at the tough choices faced by soundtrack producers and music supervisors.

PRIME-TIME TV: THE NEW RADIO An exploration of prime-time TV's increasing role as an essential platform for showcasing new artists and potential hits.

GETTING IN SYNC This session will examine how evolving technologies are changing the music licensing landscape.

A CUT ABOVE: Emmy-award winning composer **Thomas Newman** and director **Todd Field** discuss the collaborative process of creating music for last year's Oscar Nominated film **"IN THE BEDROOM."** Joining them will be music editor Bill Bernstein.

FOR MORE INFORMATION & TO REGISTER CALL: PHYLLIS DEMO 646.654.4643 OR VISIT
www.billboardevents.com

REGISTRATION RATES: $399 Full Registration • $199 Society of Composers & Lyricist/Guild/Union Rate
HOTEL: Renaissance Hollywood Hotel • for room reservations call: 323.856.1200

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

'BELIEVE' IT: Disturbed's second album, *Believe*, storms the No. 1 slot on The Billboard 200 with first-week sales of 284,000 units, according to Nielsen SoundScan. It's the second time in four weeks that a band's sophomore set invades the top 10, following **Coldplay's** bow at No. 5 in the Sept. 14 issue. Another rocker, **New Found Glory**, made a similar splash when its second album started at No. 4 in the *Billboard* dated June 29.

In each of those three cases, the band's new album far exceeded the chart peak notched by its first. All three acts first hit stores in 2000, with Disturbed's *The Sickness*—which has sold 2.6 million to date—peaking that year at No. 29. The following year, the first Coldplay peaked at No. 51, while New Found Glory's initial MCA release (after three earlier independent albums) peaked at No. 107. Coldplay's earlier *Parachutes* has tallied 1.3 million to date, while *New Found Glory* has scanned 442,000.



Disturbed, which also runs 4-1 on Top Pop Catalog Albums (up 30%), is obviously the biggest fish in this school, but all three managed to do what a label hopes a rock band will accomplish with its first album: cultivate a large following that will be eager to snap up the next one. All too often, that mission misses its mark.

Another anticipated sophomore release reaches the top 10, as **Lifehouse** begins at No. 7 with 74,000 units. Like Disturbed, its 2000 outing sold more than 2 million copies. Keeping those bands company are a sampler from **Ludacris'** Disturbing Tha Peace label (No. 6, 95,000 units) and the latest by smooth jazzer **Kenny G** (No. 9, 61,000). The latter marks the saxophonist's seventh visit to the big chart's top 10.

ELVIS RE-ENTERS THE BUILDING: Borrowing a page from the playbook in which Capitol enjoyed huge sales with a collection of No. 1 songs by **the Beatles**, RCA is poised to lead next issue's Billboard 200 with an anthology of **Elvis Presley** chart-toppers (*Billboard*, Aug. 24). Based on first-day sales, the label projects the title will ring at least 400,000 in its first week, and based on the end-of-week sales that the Beatles' *1* rallied during its 2000 opener, it thinks the Presley set even has a shot to open with a half-million or more.

India.Arie, whose rookie album bowed last year at No. 10 and built its way back into the top 20 earlier this year on the strength of seven Grammy Award nominations, is also set for a strong bow. Her second album has a shot at topping 100,000 in its first week and is a sure bet to start inside the top 10.

Meanwhile, we welcome back **Natalie Cole**, whose Verve debut bows on the big chart at No. 32—her highest rank on that list since 1996's *Stardust* hit No. 20. Her reunion with label chairman and producer **Tommy LiPuma** nets her third No. 1 on Top Jazz Albums, while **the Chieftains'** latest RCA Victor outing earns the act's fourth No. 1 on Top World Music Albums, entering the big chart at No. 91.

VIVA LA MUSICA: Enrique Iglesias' first Spanish-language album in four years and ripples from the Latin Grammy Award's Sept. 18 telecast lend a Latin flavor to this issue's Billboard 200 and Heatseekers charts.

Despite a 45% drop in viewership from the inaugural CBS telecast in 2000 (see Latin Notas, page 47), the awards show delivered several sales spikes—including two for show opener **Marc Anthony**, who sees his latest English release skip 123-102 on the big chart (up 29%) and his latest Spanish title advance 18-12 on Top Latin Albums (up 80%). **Juanes**, who performed on the show with **Nelly Furtado**, gets an 89% jolt, good for a bow on The Billboard 200 and a 14-2 ride on Heatseekers.

Sales more than double for an album of nominated tracks, which enters the big chart at No. 181, and for triple winner **Alejandro Sanz**, who re-enters Heatseekers at No. 37. The latter chart also sees Latin Grammy action for **Thalía**, **Sin Bandera**, **Celia Cruz**, and **Vicente Fernandez** at Nos. 27, 40, 42, and 43, respectively.



Meanwhile, Iglesias' first album of new songs *en español* since his 1998 title *Cosas del Amor* makes chart history as it enters The Billboard 200 at No. 12—the highest-ever rank for an all-Spanish album (49,000 units). Anthony's 2001 set *Libre* and **Luis Miguel's** 1997 outing *Romances* each sold more in their first weeks, but neither ranked as high as Iglesias' new *Quizas*, his first album for Universal Latino since leaving Fonovisa. In the interim, his first label has released two compilations, and he has released two English-language albums for Interscope, including last year's *Escape*, which reached No. 2.

Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

MOMENTOUS: Kelly Clarkson makes the record-setting leap to No. 1 on The Billboard Hot 100 (see Chart Beat, page 6), as "A Moment Like This" climbs 52-1. "Moment" scans 236,000 units, the largest one-week total since "Heartbreaker" by **Mariah Carey Featuring Jay-Z** moved 271,000 pieces in the Oct. 9, 1999, issue.

After taking a slight dip in airplay last week, "Moment" rebounds and moves 60-40 on the Hot 100 Airplay chart, with an audience gain of 12 million (46%) for a total of 37 million listener impressions. That is the third-lowest total for a No. 1 on the Hot 100 since the chart was revamped to include airplay-only tracks in December 1998. **R. Kelly** and **Celine Dion** topped the chart in the first week of the reconfigured Hot 100 with "I'm Your Angel," which had a total audience of 35.7 million. Not long after, **Britney Spears** hit No. 1 with "Baby . . . One More Time" in the Jan. 30, 1999, issue with an even lower total of 35 million. "Baby" eventually did reach 67 million in audience to peak at No. 8 on Hot 100 Airplay.

The 86-to-14 ratio of sales points to airplay points of "Moment" is the highest since the December 1998 conversion. "Angel" had an 81-to-19 split in favor of sales in the last week of its No. 1 run in January 1999. Considering that No. 1s in 2002 have posted an average ratio of 97-to-3 in favor of airplay, this turnaround is long overdue. "Moment" is only the second No. 1 of 2002 available for purchase on CD, following **Nickelback's** "How You Remind Me," which was at No. 1 during the first two weeks of January.



While "Moment" is co-billed on the retail single with "Before Your Love," with the methodology unveiled at the start of the 1999 chart year, the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts no longer list two-song entries. Sales of singles with more than one current song will be linked to the track with the most airplay to date. In this case, "Moment" outpaces "Before" 7,283 detections to 108. Airplay for "Before" may increase after Clarkson sang the track on Fox's *American Idol in Vegas* special and *The Tonight Show*. MTV also aired a *Making the Video* episode for "Before" Sept. 23, followed two days later by Clarkson's visit to *Total Request Live*. "Before" is eligible to chart independently on the Hot 100 if it garners enough radio audience. If so, both "Moment" and "Before" will be listed together on the Hot 100 Singles Sales chart.

OFF THE WAGON: Texan **Tracy Byrd** celebrates his 10th anniversary on our charts with his second No. 1 and the first drinking song to top Hot Country Singles & Tracks in more than four years. Byrd's woozy party anthem "Ten Rounds With Jose Cuervo" recovers from a spin deficit of 113 detections last issue to conquer with an increase of 479 spins. Byrd first topped the chart nine years ago with "Holdin' Heaven."



The once-celebrated drinking song has been a rarity in country's more conservative modern era, and the chart that once sported such massive hits dealing with inebriation as **Webb Pierce's** 12-week No. 1, "There Stands the Glass," and **George Jones'** classic "White Lightning" has only seen four such chart-toppers in the past decade. Most recently, **Garth Brooks** claimed No. 1 singles with "Two Pina Coladas" in May 1998 and "Longneck Bottle" in December 1997. The other two are **David Lee Murphy's** "Dust on the Bottle" (1995) and **John Anderson's** "Straight Tequila Night" (1992).

RHYTHM AND ROCK: 'N Sync crooner **Justin Timberlake** steps out on the right foot with his solo set, as lead single "Like I Love You" bounds 88-67 on Hot R&B/Hip-Hop Singles & Tracks (and 26-17 on the Hot 100). "Like" skyrockets 55-16 on the Hot R&B/Hip-Hop Singles Sales chart and earns the Greatest Gainer/Sales designation. Completing the picture, "Like I Love You" bows at No. 72 on the Hot R&B/Hip-Hop Airplay chart with an 80% increase in audience. This single will be the third showing from Timberlake on the R&B/Hip-Hop chart, following 'N Sync's "Gone," which peaked at No. 14, and "Girlfriend" featuring **Nelly**, which reached No. 23. His album, *Justified*, hits stores Nov. 5 . . . **Nickelback** moves into the No. 1 spot on Mainstream Rock Tracks with "Never Again," giving lead singer **Chad Kroeger** his third No. 1 song of 2002. Kroeger's "Hero" (with **Josey Scott**) hit No. 1, as did Nickelback's "Too Bad." Kroeger becomes the first artist since 1992 to top the Mainstream chart three times in one calendar year. Two acts did so that year, as **the Black Crowes** had four No. 1 songs, while **U2** reached the summit with three tracks.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
		NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1		
1	1	**DISTURBED** REPRISE 48320/WARNER BROS (18.98 CD)	Believe	1
1	1	**DIXIE CHICKS** MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
		GREATEST GAINER		
2	3	**AVRIL LAVIGNE** ▲³	Let Go	2
4	4	**NELLY** ▲⁴ FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
3	2	**EMINEM** ▲⁵	The Eminem Show	1
		VARIOUS ARTISTS DISTURBING THA PEACE/DEF JAM SOUTH 063265*/IDJMG (12.98/18.98)	Ludacris Presents Disturbing Tha Peace: Golden Grain	6
		LIFEHOUSE	Stanley Climbfall	7
7	6	**NORAH JONES** ▲ [M]	Come Away With Me	6
NEW		**KENNY G** ARISTA 14738 (12.98/18.98)	Paradise	9
5	11	**TOBY KEITH** ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
6	5	**BRUCE SPRINGSTEEN** COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1
NEW		**ENRIQUE IGLESIAS** UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	12
8	7	**COLDPLAY** CAPITOL 40904* (12.98/18.98)	A Rush Of Blood To The Head	5
11	8	**VARIOUS ARTISTS** ▲	Now 10	2
9	10	**CLIPSE** STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4
14	14	**PINK** ▲³ ARISTA 14718 (12.98/18.98)	Missundaztood	6
10	12	**JAMES TAYLOR** ●	October Road	4
13	13	**LINKIN PARK** ▲ WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2
16	15	**JOHN MAYER** ▲ AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	15
17	17	**ASHANTI** ▲² MURDER INC./DEF JAM 586630*/IDJMG (12.98/18.98)	Ashanti	1
12	9	**EVE** RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	6
NEW		**JOHN MAYER** AWARE/COLUMBIA 86801/CRG (11.98 EQ CD)	Inside Wants Out (EP)	22
18	21	**LIL' FLIP** SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	12
19	20	**TRICK DADDY** ●	Thug Holiday	6
20	16	**DAVE MATTHEWS BAND** ▲² RCA (18.98)	Busted Stuff	1
21	25	**JOSH GROBAN** ▲ WARNER BROS. (18.98 CD) [M]	Josh Groban	8
26	26	**THE VINES** ENGINEROOM 31527*/CAPITOL (17.98 CD)	Highly Evolved	11
22	19	**RED HOT CHILI PEPPERS** ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
31	31	**SOUNDTRACK** EPIC 86575* (18.98 EQ CD)	Barbershop	29
23	27	**SHERYL CROW** ▲ A&M 493209/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
30	24	**SYSTEM OF A DOWN** ▲²	Toxicity	1
		NATALIE COLE VERVE 589774/VG (12.98/18.98)	Ask A Woman Who Knows	32
28	29	**KENNY CHESNEY** ▲ BNA (18.98)	No Shoes, No Shirt, No Problems	1
34	43	**CREED** ▲⁵ WIND-UP (18.98)	Weathered	1
24	23	**SOUNDTRACK** ●	XXX	9
27	28	**SCARFACE** DEF JAM SOUTH 586909*/IDJMG (12.98/18.98)	The Fix	4
41	34	**SHAKIRA** ▲³	Laundry Service	3
33	36	**NAPPY ROOTS** ●	Watermelon, Chicken & Gritz	24
25	22	**TRINA** SLIP N SLIDE/ATLANTIC 83517* (AG)	Diamond Princess	14
36	40	**VANESSA CARLTON** ●	Be Not Nobody	5
42	45	**NO DOUBT** ▲ INTERSCOPE (14.98)	Rock Steady	9
45	51	**PUDDLE OF MUDD** ▲²	Come Clean	9
39	39	**SOUNDTRACK** ▲⁶	O Brother, Where Art Thou?	1
37	30	**BEENIE MAN** SHOCKING VIBES/VP 13134*/VIRGIN (12.98/18.98)	Tropical Storm	18
49	52	**JACK JOHNSON** ● [M]	Brushfire Fairytales	34
15	57	**ALAN JACKSON** ▲³ ARISTA	Drive	1
54	60	**CAM'RON** ROC-A-FELLA/DEF JAM 586788*/IDJMG	Come Home With Me	2
51	50	**MICHELLE BRANCH** ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
43	37	**ANGIE MARTINEZ**	Animal House	11
48	47	**QUEENS OF THE STONE AGE** INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17
70	79	**OUR LADY PEACE** COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9
46	33	**P.O.D.** ▲³	Satellite	6
58	66	**ENRIQUE IGLESIAS** ▲³	Escape	2
47	41	**AEROSMITH** ▲	O, Yeah! Ultimate Aerosmith Hits	4
57	42	**TRUSTCOMPANY** GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11
59	71	**MARTINA MCBRIDE** ▲ RCA	Greatest Hits	5
40	18	**AARON CARTER** JIVE 41018/ZOMBA (12.98/18.98)	Another Earthquake	18
55	53	**CELINE DION** ▲²	A New Day Has Come	1
56	49	**KORN** ▲	Untouchables	2
60	62	**KIDZ BOP KIDS** RAZOR & TIE 88056 (11.98/17.98)	Kidz Bop 2	37
		VARIOUS ARTISTS WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	61
50	35	**LEE ANN WOMACK** MCA NASHVILLE	Something Worth Leaving Behind	16
52	32	**EVA CASSIDY** BLIX STREET 10075 (16.98 CD)	Imagine	32
53	44	**MARIO** ●	Mario	9
61	46	**NICKEL CREEK** SUGAR HILL 3941 (18.98 CD)	This Side	18
67	70	**BIG TYMERS** ▲ CASH MONEY/UNIVERSAL 860977/IDJMG	Hood Rich	1
74	88	**NICKELBACK** ▲⁴ ROADRUNNER 618405/IDJMG (12.98/18.98)	Silver Side Up	2
72	48	**DANIEL BEDINGFIELD** ISLAND 065113/IDJMG (17.98 CD)	Gotta Get Thru This	41
76	91	**STONE SOUR** ROADRUNNER 618425/IDJMG (18.98 CD)	Stone Sour	46
65	63	**STYLES** RUFF RYDERS 493339*/INTERSCOPE (16.98 CD)	A Gangster And A Gentleman	6
66	64	**DIAMOND RIO** ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23
63	38	**AMERIE** RISE/COLUMBIA 85993/CRG (12.98 EQ CD)	All I Have	9
83	89	**MUSIQ** ● DEF SOUL 586772*/IDJMG (12.98/18.98)	Juslisen (Just Listen)	1
86	90	**PLAY** MUSIC WORLD/COLUMBIA 86687/CRG (8.98 EQ CD) [M]	Play (EP)	74
73	56	**VARIOUS ARTISTS** ▲ BAD BOY (18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1
38	—	**FRED HAMMOND** VERITY 43447/ZOMBA (11.98)	Speak Those Things: POL Chapter 3	38
69	69	**LUDACRIS** ▲² DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	3
78	75	**LINKIN PARK** ▲⁸ WARNER BROS. 47144 (12.98/18.98)	[Hybrid Theory]	2
64	76	**CHICAGO** ●	The Very Best Of Chicago: Only The Beginning	38
75	77	**MANA** WARNER LATINA 40586 (10.98/18.98)	Revolucion De Amor	22
81	65	**JIMMY EAT WORLD** ▲ DREAMWORKS 450334* INTERSCOPE (17.98 CD)	Jimmy Eat World	31
87	54	**NEW FOUND GLORY** ● DRIVE THRU	Sticks and Stones	4
71	61	**KEITH SWEAT** ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	14
32	—	**ANI DIFRANCO** RIGHTEOUS BABE 029 (25.98 CD)	So Much Shouting/So Much Laughter	32
		THEORY OF A DEADMAN 604/ROADRUNNER 618442/IDJMG (12.98 CD)	Theory Of A Deadman	85
29	—	**REBECCA LYNN HOWARD** MCA NASHVILLE (18.98)	Forgive	29
101	106	**KID ROCK** ▲ ATLANTIC (12.98/18.98)	Cocky	7
80	74	**SOUNDTRACK** ● EPIC	A Walk To Remember	34
84	68	**VARIOUS ARTISTS** ▲ WARNER/[illegible]/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2
77	59	**SLUM VILLAGE** BARAK	Trinity (Past, Present And Future)	20
		THE CHIEFTAINS RCA VICTOR 63871/RCA (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	91
79	67	**MONTGOMERY GENTRY** [illegible] NASHVILLE (18.98)	My Town	26
68	81	**MICHAEL W. SMITH** ▲	Worship	20
82	83	**THE WHITE STRIPES** THIRD MAN 27124*/V2 (10.98 CD) [M]	White Blood Cells	61
91	86	**KHIA FEATURING DSD** ● [M]	Thug Misses	33
88	94	**MARY MARY** [illegible] (14.98)	Incredible	20
108	107	**SOUNDTRACK** BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	97
35	—	**BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS** SPRING HOUSE 42413 (11.98/18.98)	Let Freedom Ring: Live From Carnegie Hall	35
92	93	**VARIOUS ARTISTS** RAZOR & TIE 88053 (18.98 CD)	Monsta Jamz	22
85	72	**AIMEE MANN** [illegible] ANTI- (18.98)	Lost In Space	35

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	96	87	**VARIOUS ARTISTS** DOGGYSTYLE 112992/MCA 16.98 CD	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	19
102	123	117	**MARC ANTHONY** ● COLUMBIA 85305/SONY MUSIC 9.98 EQ/18.98	Mended	3
103	103	101	**HOOBASTANK** ● ISLAND 586476/IDJMG 18.98 CD [N]	Hoobastank	25
104	97	92	**KYLIE MINOGUE** ● CAPITOL 33703/EMI 18.98	Fever	3
105	44	—	**BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS** SPRINGHOUSE 42414/ 17.98/ 11.98	God Bless America: Live From Carnegie Hall	44
106	90	95	**PROJECT PAT** HYPNOTIZE MINDS/LOUD/COLUMBIA 86632/ORG 18.98 EQ CD	Layin Da Smack Down	12
107			**OK GO** CAPITOL 33724/ 11.98 CD [N]	Ok Go	107
108	111	99	**TIM MCGRAW** ▲[1] CURB 78758/ 12.98/ 8.98	Greatest Hits	4
109	95	80	**THE HIVES** EPITAPH/SRC 86727/WARNER BROS. 17.98 CD [N]	Veni Vidi Vicious	63
110	98	78	**VARIOUS ARTISTS** MURDER INC/DEF JAM 063233/IDJMG 12.98/8.98	Irv Gotti Presents The Inc	3
111	102	96	**SOUNDTRACK** ● WALT DISNEY 860788/ 16.98 CD	Disney's Lilo & Stitch	11
112	89	55	**JIMMY FALLON** DREAMWORKS 450330/INTERSCOPE 18.98 CD	The Bathroom Wall	47
113	94	84	**LIL WAYNE** ● CASH MONEY/UNIVERSAL 260056/UMRG 12.98/8.98	500 Degreez	6
114	106	100	**VARIOUS ARTISTS** ▲[2] NASTY/SALTWATER/MCA/SONY MUSIC/UMRG 12.98/8.98	Now 9	1
115	104	85	**COUNTING CROWS** GEFFEN 493330/INTERSCOPE 18.98 CD	Hard Candy	5
116	107	108	**DJ SAMMY** ROBBINS 76224/ 18.98 CD	Heaven	67
117	117	105	**DIRTY VEGAS** ● REKLAS 11988/CAPITOL 17.98 CD	Dirty Vegas	7
118	99	98	**BOYZ II MEN** ARISTA 14741/ 12.98/8.98	Full Circle	10
119	100	73	**N*E*R*D*** VIRGIN 11[illegible]/ 0.98 CD	In Search Of...	56
120	112	118	**VARIOUS ARTISTS** VP 1623/ 16.98/ 11.98	Reggae Gold 2002	112
121	109	104	**N.O.R.E.** DEF JAM 586507/IDJMG 12.98/8.98	God's Favorite	3
122	137	—	**VARIOUS ARTISTS** WALT DISNEY 860781/ 12.98 CD	Radio Disney Jams: Vol. 5	122
			PACESETTER		
123	194	—	**ROD STEWART** ● WARNER BROS. 48228/ 12.98/ 8.98	The Very Best Of Rod Stewart	40
124	93	97	**DEVIN** PRIVATE 42003/RAP-A-LOT RESURRECTION 12.98/8.98	Just Trying To Live	61
125	113	112	**INCUBUS** ▲ VIRGIN 48[illegible]/EPIC 12.98/8.98	Morning View	2
126	110	114	**THE BEATLES** ▲[8] APPLE 31[illegible]/CAPITOL 12.98/8.98	1	1
127			**JUANES** [illegible]/UNIVERSAL LATIN 9[illegible] [N]	Un Dia Normal	127
128	129	172	**INDIA.ARIE** ▲ MOTOWN 0[illegible]/UMRG 12.98/8.98	Acoustic Soul	10
129	115	119	**ENYA** ▲[4] REPRISE 47435/WARNER BROS. 12.98/8.98	A Day Without Rain	2
130	127	133	**KIRK FRANKLIN** ● [illegible]/MYA 11[illegible]/ 8.98	The Rebirth Of Kirk Franklin	4
131	120	115	**DARRYL WORLEY** [illegible]/ARISTA NASHVILLE/BMG 14[illegible]/ 11.98/7.98	I Miss My Friend	21
132	121	111	**BRITNEY SPEARS** ▲[4] JIVE 4[illegible]/ZOMBA 18.98/11.98	Britney	1
133	134	132	**ALICIA KEYS** ▲[3] J 20[illegible]/ 12.98/ 8.98	Songs In A Minor	1
134	105	58	**BBMAK** [illegible]/ 62320/ 8.98 CD	Into Your Head	25
135	126	121	**KENNY CHESNEY** ▲[7] BNA 67[illegible]/ 12.98/8.98	Greatest Hits	13
136	136	126	**SEETHER** WIND-UP 6[illegible]/ 11.98 CD	Disclaimer	92
137			**AL JARREAU** GRP 9[illegible]/ 12.98/8.98	All I Got	137
138	128	124	**AALIYAH** ▲[3] BLACKGROUND 11002/ 12.98/ 8.98	Aaliyah	1
139	122	113	**THE STROKES** ● RCA 6[illegible]/ 11.98	Is This It	33
140	125	102	**PAPA ROACH** ● DREAMWORKS/INTERSCOPE 1[illegible]/ 8.98	Lovehatetragedy	2
141	135	125	**B2K** ● EPIC 85[illegible]/ 12.98 EQ/18.98	[illegible]	2
142	138	135	**COLDPLAY** ▲ [illegible]/CAPITOL 5[illegible]/ 11.98 [N]	Parachutes	51
143	119	120	**TRIN-I-TEE 5:7** [illegible]/ARISTA 1[illegible]/ 9.98	The Kiss	85
144	116	122	**MERCYME** ● [illegible]/WARNER BROS. 1[illegible]/ 8.98 CD [N]	Almost There	67
145	131	116	**SOUNDTRACK** WARNER BROS./INTERSCOPE 46255/WARNER BROS. 17.98 CD	Queen Of The Damned	28
146	124	109	**SOUNDTRACK** ▲ WEA/[illegible]/COLUMBIA 86402/COLUMBIA/SONY 17.98 EQ/18.98	Spider-Man	4
147	153	171	**BLINDSIDE** [illegible]/ 11.98 CD	Silence	83
148	132	148	**TOBY KEITH** ▲[2] DREAMWORKS/[illegible]/ 12.98/8.98	Pull My Chain	9
149	133	123	**DONELL JONES** [illegible]/ 11.98 CD	Life Goes On	3
150	130	103	**KISS** MERCURY 063122/UMG 16.98 CD	The Very Best Of Kiss	52

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
151	62	—	**AARON TIPPIN** [illegible]/ 12.98/8.98	Stars & Stripes	62
152	149	139	**SOUNDTRACK** ▲ DREAMWORKS/INTERSCOPE 12.98/8.98	Shrek	28
153			**CONJUNTO PRIMAVERA** [illegible]/ 9.98/ 6.98 [N]	Perdoname Mi Amor	117
154	143	141	**BRANDY** ▲ ATLANTIC 83[illegible]/ 12.98/8.98	Full Moon	2
155	152	110	**JIM BRICKMAN** WINDHAM HILL/[illegible]/BMG/RCA 18.98 CD	Love Songs & Lullabies	73
156	139	131	**AVANT** ● MAGIC JOHNSON 112809/MCA 12.98/8.98	Ecstasy	6
157	140	127	**SOUNDTRACK** ● [illegible] 8.98	I Am Sam	20
158	187	—	**INTERPOL** MATADOR 666[illegible]/ 9.98 CD [N]	Turn On The Bright Lights	158
159	160	155	**SOUNDTRACK** ▲[2] INTERSCOPE 493[illegible]/ 12.98/8.98	Moulin Rouge	3
160	142	136	**DEFAULT** ● [illegible]/ 9.98 [N]	The Fallout	51
161	170	175	**TRUTH HURTS** AFTERMATH 493337/INTERSCOPE 12.98/8.98	Truthfully Speaking	5
162	144	128	**JA RULE** ▲[1] MURDER INC/DEF JAM 586437/IDJMG 12.98/8.98	Pain Is Love	1
163	154	154	**TIM MCGRAW** ▲[2] [illegible]/ 8.98	Set This Circus Down	2
164			**VARIOUS ARTISTS** [illegible]/CAPITOL/CANTRIX 82318/EMI 9.98 EQ/16.98	Blessed	164
165	158	159	**THE FLAMING LIPS** WARNER BROS. 4[illegible]/ 13.98 CD	Yoshimi Battles The Pink Robots	50
166			**GEORGE STRAIT** ● MCA [illegible]/ 12.98/8.98	The Road Less Traveled	9
167	147	129	**DEF LEPPARD** [illegible]/ 12.98/8.98	X	11
168	145	140	**JUMPS** WARNER BROS./ 16.98 CD	All The Time In The World	86
169	157	173	**GOO GOO DOLLS** ● WARNER BROS. 48206/ 16.98 CD	Gutterflower	4
170	166	149	**USHER** ▲[3] ARISTA [illegible]/ 12.98/ 8.98	8701	4
171	148	145	**WYCLEF JEAN** [illegible]/ 12.98/ 8.98 EQ/18.98	Masquerade	6
172	178	180	**ANITA BAKER** ATLANTIC [illegible]/ 16.98 CD	The Best Of Anita Baker	118
173			**JANE MONHEIT** [illegible]/WARNER BROS. 1[illegible]/ 11.98 CD [N]	In The Sun	173
174	150	142	**BLAKE SHELTON** ● WARNER [illegible]/WRN 24711/WRN 16.98	Blake Shelton	45
175	176	163	**STAIND** ▲[1] [illegible]/FLIP/MUSHROOM 12.98/ 8.98	Break The Cycle	1
176	171	158	**BARRY MANILOW** ▲ [illegible]/ARISTA 12.98/8.98	Ultimate Manilow	3
177			**DOUG MARTSCH** WARNER [illegible]/ 11.98 [N]	Now You Know	177
178	164	153	**30 SECONDS TO MARS** [illegible]/ 11.98 [N]	30 Seconds To Mars	107
179	168	143	**MARY J. BLIGE** ▲[1] MCA 1[illegible]/ 12.98/ 8.98	No More Drama (2002)	14
180	118	82	**VARIOUS ARTISTS** [illegible]/ 16.98 EQ CD	Ozztest Live 2002	82
181			**VARIOUS ARTISTS** WARNER/ATLANTIC 4[illegible]/ 9.98 CD	2002 Latin Grammy Nominees	181
182	175	166	**BRAD PAISLEY** ▲ ARISTA [illegible]/ 12.98/ 8.98	Part II	31
183	191	191	**JOE NICHOLS** [illegible]/ 11.98/ 7.98 [N]	Man With A Memory	107
184	186	178	**DIANA KRALL** ▲ VERVE 1548[illegible]/ 16.98	The Look Of Love	9
185	181	192	**GILBERTO SANTA ROSA** SONY DISCOS 84791/ 16.98 EQ/16.98 [N]	Viceversa	181
186	159	186	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** [illegible]/ 16.98 [N]	Family Affair II: Live At Radio City Music Hall	127
187	156	138	**CRAIG DAVID** ▲ [illegible]/ 14.98/ 9.98	Born To Do It	11
188	184	185	**ORIGINAL BROADWAY CAST RECORDING** ● [illegible]/ 11.98/ 7.98 CD	Mamma Mia!	169
189	162	167	**AMY GRANT** A&M [illegible]/ 11.98 CD	Legacy...Hymns & Faith	21
190			**BOX CAR RACER** MCA [illegible]/ 8.98	Box Car Racer	12
191	193	174	**DUNCAN SHEIK** ATLANTIC [illegible]/ 9.98 CD	Daylight	110
192	165	134	**WEEZER** ● GEFFEN [illegible]/ 8.98 CD	Maladroit	3
193	198	162	**ALISON KRAUSS + UNION STATION** ● [illegible]/ 8.98	New Favorite	35
194	192	164	**JENNIFER LOPEZ** ▲ [illegible]/ 12.98/ 8.98	J To Tha L-O! The Remixes	1
195	173	170	**311** ● [illegible]/ZOMBA 11.98/ 7.98	From Chaos	10
196	167	184	**TRAVIS TRITT** ▲ [illegible]/ARISTA NASHVILLE 82765/SONY NASHVILLE 11.98 EQ/ 7.98	Down The Road I Go	51
197	172	152	**DASHBOARD CONFESSIONAL** VAGRANT 1[illegible]/ 11.98 [N]	The Places You Have Come To Fear The Most	108
198	188	166	**ELVIS PRESLEY** RCA/BMG [illegible]/BMG SPECIAL PRODUCTS 5294/MADACY 10.98/6.98	Elvis: The Very Best Of Love	81
199	174	150	**POINT OF GRACE** WORD/WORD/WARNER BROS. 1[illegible]/ 8.98 CD	Girls Of Grace	150
200			**VARIOUS ARTISTS** ▲[2] INTEGRITY 3[illegible]/ 9.98 CD	Songs 4 Worship — Shout To The Lord	51

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA)-certification for net shipment of 500,000 album units. Gold. ▲ RIAA certification for net shipment of 1 million units. Platinum. ◆ RIAA certification for net shipment of 10 million units. Diamond. Numeric followings Platinum or Diamond symbol indicates album's specific platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA requires shipments to be measured on a per-unit or per-disc basis. RIAA certification for net shipment of 100,000 units. Gold. Certification of 200,000 units. Platinum. Certification of 400,000 units. Multi-Platinum. *Asterisk indicates EP is available. Most title prices, and CD prices for SACD and DVD-Audio releases are suggested lists. Tape prices marked EQ and all other CD prices are approximate prices, which are suggested from wholesale prices. Greatest gainer shown charts biggest sales gain. Greatest percentage growth. Heatseeker Impact shows albums ranked from Heatseekers this week. [N] indicates artist's debut on Heatseeker title. © 2002 VNU Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP BLUES ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)	Title
	NUMBER 1	1 Week At Number 1
	SHEMEKIA COPELAND	Talking To Strangers
1	JOE BONAMASSA	So It's Like That
2	JOHN MAYALL AND THE BLUESBREAKERS	Stories
4	ETTA JAMES & THE ROOTS BAND	Burnin' Down The House
3	DELBERT MCCLINTON	Nothing Personal
5	ETTA JAMES	Love Songs
6	BERNARD ALLISON	Storms Of Life
13	MARCIA BALL	Presumed Innocent
7	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	Live At Montreux 1982 & 1985
	JOHN LEE HOOKER & MUDDY WATERS	Winning Combinations
10	VARIOUS ARTISTS	Get The Blues!
11	RICK HOLMSTROM	Hydraulic Groove
9	COCO MONTOYA	Can't Look Back
	ALVIN YOUNGBLOOD HART	Down In The Alley
8	THE FABULOUS THUNDERBIRDS	Extended Versions

Billboard TOP REGGAE ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)	Title
	NUMBER 1	5 Weeks At Number 1
1	BEENIE MAN	Tropical Storm
2	VARIOUS ARTISTS	Reggae Gold 2002
4	KYA-PI	Me U Want
3	VARIOUS ARTISTS	Reggae Pulse: The Heartbeat Of Jamaica
5	UB40	The Very Best Of UB40
6	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)
7	SHAGGY	Mr. Lover Lover (The Best Of Shaggy...Part 1)
11	VARIOUS ARTISTS	Diwali: Greensleeves Rhythm Album #27
9	DAMIAN "JR. GONG" MARLEY	Halfway Tree
8	RAYVON [M]	My Bad
12	VARIOUS ARTISTS	Dancehall 101: Vol. 3
14	VARIOUS ARTISTS	Biggest Dancehall: Vol. 1
10	VARIOUS ARTISTS	Reggae Platynum 2002 - Volume 4
	VARIOUS ARTISTS	Soca Gold 2002
	LUCKY DUBE	Soul Taker

Billboard TOP WORLD ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)	Title
	NUMBER 1	1 Week At Number 1
	THE CHIEFTAINS	Down The Old Plank Road/The Nashville Sessions
1	ISRAEL KAMAKAWIWO'OLE	Alone In Iz World
	MANU CHAO	Live Album
4	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	The Very Best Of The Irish Tenors
5	BAHA MEN	Move It Like This
2	SOUNDTRACK	Amelie
3	PILAR MONTENEGRO [M]	Desahogo
6	VARIOUS ARTISTS	Asian Groove
7	SOUNDTRACK	My Big Fat Greek Wedding
	SALIF KEITA	Moffou
8	DEEP FOREST	Music Detected
11	THE CHIEFTAINS	The Wide World Over: A 40 Year Celebration
10	VARIOUS ARTISTS	Asian Massive
14	ELIADES OCHOA	Estoy Como Nunca
12	SOUNDTRACK	Black Hawk Down

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WKS AGO	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)	Title
		NUMBER 1 HOT SHOT DEBUT	1 Week At Number 1
		LIFEHOUSE	Stanley Climbfall
4	1	P.O.D. ▲	Satellite
2	—	FRED HAMMOND	Speak Those Things: POL Chapter 3
5	2	MICHAEL W. SMITH ▲	Worship
6	3	MARY MARY	Incredible
1	—	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Let Freedom Ring: Live From Carnegie Hall
3	—	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	God Bless America: Live From Carnegie Hall
10	6	KIRK FRANKLIN ● GOSPO CENTRIC 70021/PROVIDENT	The Rebirth Of Kirk Franklin
9	4	TRIN-I-TEE 5:7	The Kiss
8	5	MERCYME ● [M]	Almost There
		5 GREATEST GAINER 5	
28	—	VARIOUS ARTISTS	Blessed
11	7	JUMP5	All The Time In The World
12	13	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR [M]	Family Affair II: Live At Radio City Music Hall
14	10	AMY GRANT WORD 86211	Legacy...Hymns & Faith
15	9	POINT OF GRACE	Girls Of Grace
20	11	VARIOUS ARTISTS ▲	Songs 4 Worship — Shout To The Lord
19	17	YOLANDA ADAMS ●	Believe
18	15	THIRD DAY ● ESSENTIAL 10660/PROVIDENT	Come Together
7	—	BEBO NORMAN [M]	Myself When I Am Real
16	14	KAREN CLARK-SHEARD	2nd Chance
17	12	GAITHER VOCAL BAND	Everything Good
36	8	JOHN TESH	A Deeper Faith
21	16	12 STONES [M]	12 Stones
22	18	PILLAR [M]	Fireproof
13	—	CHRIS TOMLIN [M]	Not To Us
23	21	REBECCA ST. JAMES	Worship God
26	19	NEWSBOYS	Thrive
25	24	STEVEN CURTIS CHAPMAN ●	Declaration
		VARIOUS ARTISTS	Let's Roll Together In Unity, Faith And Hope
		WOMEN OF FAITH [M]	Joy, Grace, Love & Peace
		WOMEN OF FAITH [M]	Sensational Life
31	25	VARIOUS ARTISTS SIXSTEPS/SPARROW	Passion: Our Love Is Loud
34	22	VARIOUS ARTISTS ▲	WOW Hits 2002
27	20	SARA GROVES SPONGE WO 86213/ [M]	All Right Here
35	31	MICHELLE WILLIAMS	Heart To Yours
24	26	TOBYMAC FOREFRONT [M]	Momentum
32	23	VARIOUS ARTISTS	Dove Hits 2002
33	27	NICOLE C. MULLEN WORD [M]	Talk About It
29	29	DORINDA CLARK-COLE [M]	Dorinda Clark-Cole
40	34	ZOEGIRL FAIRHOPE/INTEGRITY [M]	Life

Billboard TOP GOSPEL ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WKS AGO	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)	Title
		NUMBER 1	2 Weeks At Number 1
1	—	FRED HAMMOND	Speak Those Things: POL Chapter 3
2	1	MARY MARY	Incredible
4	3	KIRK FRANKLIN ●	The Rebirth Of Kirk Franklin
3	2	TRIN-I-TEE 5:7 B RITI 70036/ZOMBA	The Kiss
5	4	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR [M]	Family Affair II: Live At Radio City Music Hall
7	7	YOLANDA ADAMS ●	Believe
6	5	KAREN CLARK-SHEARD ELEKTRA 62767/EEG	2nd Chance
8	6	THE BLIND BOYS OF ALABAMA REAL WORLD 13753/VIRGIN [M]	Higher Ground
12	19	JUANITA BYNUM SHEKINAH INTERNATIONAL 1662	Behind The Veil: Morning Glory 2
10	10	MICHELLE WILLIAMS	Heart To Yours
		5 GREATEST GAINER 5	
22	25	JOE PACE	Shake The Foundation
11	9	VARIOUS ARTISTS ●	WOW Gospel 2002
14	12	SMOKIE NORFUL [M]	I Need You Now
9	8	DORINDA CLARK-COLE [M]	Dorinda Clark-Cole
21	23	DOTTIE PEOPLES	Churchin' With Dottie
19	14	MARVIN SAPP [M]	I Believe
23	18	DOUG & MELVIN WILLIAMS BLACKBERRY 1031/MALACO	Duets
18	13	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
15	20	SHEKINAH GLORY MINISTRY KINGDOM 001 [M]	Praise Is What I Do
24	21	NORMAN HUTCHINS JDI 1263 [M]	Nobody But You
35	40	LUTHER BARNES ATLANTA INT'L 10270	Come Fly With Me
25	22	TONEX [M]	D2
17	15	TWINKIE CLARK	Twinkie Clark & Friends... Live In Charlotte
16	17	DEITRICK HADDON	Lost And Found
31	30	PASTOR KEITH SMITH	Old Time Churchin': Let's Have Church
20	16	THE CANTON SPIRITUALS [M]	Walking By Faith
30	35	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	Rise & Sing Forever
29	27	CECE WINANS	CeCe Winans
28	28	BISHOP T.D. JAKES DOXTEMPTY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water.. The River Within
36	36	THE EMMANUELS	Meet The Emmanuels
34	34	VARIOUS ARTISTS NEW HAVEN 20818	Gospel's Top 20 Songs Of The Century
32	29	THE WINANS WARNER BROS. 78288/19016	The Very Best Of
33	26	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES [M]	Send A Revival
27	31	MISSISSIPPI MASS CHOIR	Amazing Love
38	—	THE RANCE ALLEN GROUP TYSCOT 613	All The Way
		EASTERN MICHIGAN GOSPEL CHOIR	Get To The Concept
		THE BLIND BOYS OF ALABAMA REAL WORLD 56918/VIRGIN [M]	Spirit Of The Century
37	32	COMMISSIONED VERITY 43160/ZOMBA	The Commissioned Reunion "Live"
39	—	YOLANDA ADAMS	The Experience
		VARIOUS ARTISTS ▲	WOW Gospel 2001

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. Certification for net shipment of 100,000 units (Oro) ∴ Certification of 200,000 units (Platino) ∴∴ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HEATSEEKERS.

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WKS AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		★ NUMBER 1/HOT SHOT DEBUT ★	1 Week At Number 1
		OK GO	Ok Go
		$ GREATEST GAINER $	
14	14	JUANES	Un Dia Normal
13	1	CONJUNTO PRIMAVERA	Perdoname Mi Amor
10	15	INTERPOL	Turn On The Bright Lights
		JANE MONHEIT	In The Sun
		DOUG MARTSCH	Now You Know
6	3	30 SECONDS TO MARS	30 Seconds To Mars
11	6	JOE NICHOLS	Man With A Memory
8	7	GILBERTO SANTA ROSA	Viceversa
4	5	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall
7	2	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most
12	8	THE HAPPY BOYS	Trance Party (Volume Two)
22	12	THE USED	The Used
27	19	JENNIFER PENA	Libre
23	18	SUGARCULT	Start Static
1	—	BEBO NORMAN	Myself When I Am Real
		SHADOWS FALL	The Art Of Balance
15	4	AUDIOVENT	Dirty Sexy Knights In Paris
24	17	GOOD CHARLOTTE	Good Charlotte
		MR. LIF	I Phantom
9	—	BOY SETS FIRE	Live For Today (EP)
3	—	DROPKICK MURPHYS	Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom
		LIBERACION	Historia Musical
17	16	12 STONES	12 Stones
19	—	BABY D	Lil' Chopper Toy
21	13	THE BLIND BOYS OF ALABAMA	Higher Ground
35	44	THALIA	Thalia
33	49	FINCH	What Is It To Burn
25	11	NO SECRETS	No Secrets
41	22	BREAKING BENJAMIN	Saturate
		LADYTRON	Light & Magic
18	9	SLEATER-KINNEY	One Beat
2	40	DANIEL RODRIGUEZ	The Spirit Of America
34	27	CHAYANNE	Grandes Exitos
26	26	PILLAR	Fireproof
5	—	CHRIS TOMLIN	(Not To Us)
		ALEJANDRO SANZ	MTV Unplugged
36	23	BANDA EL RECODO	No Me Se Rajar
28	21	MURDERDOLLS	Beyond The Valley Of The Murderdolls
		SIN BANDERA	Sin Bandera
37	30	BRIGHT EYES	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
		CELIA CRUZ	La Negra Tiene Tumbao
		VICENTE FERNANDEZ	Historia De Un Idolo Vol. 2
		WOMEN OF FAITH	Joy, Grace, Love & Peace
42	31	LOS ACOSTA	Historia Musical: 30 Pegaditas
29	—	SUPREME BEINGS OF LEISURE	Divine Operating System
31	35	CAMOFLAUGE	Keepin It Real
50	39	THURSDAY	Full Collapse
		SOMETHING CORPORATE	Leaving Through The Window
		LAS KETCHUP	Hijas Del Tomate

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WKS AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		★ NUMBER 1 ★	2 Weeks At Number 1
2	1	EVA CASSIDY	Imagine
3	2	NICKEL CREEK	This Side
1	—	ANI DIFRANCO	So Much Shouting/So Much Laughter
5	4	KHIA FEATURING DSD ● [M]	Thug Misses
4	3	AIMEE MANN	Lost In Space
6	5	VARIOUS ARTISTS	Reggae Gold 2002
		$ GREATEST GAINER $	
13	7	CONJUNTO PRIMAVERA [M]	Perdoname Mi Amor
10	17	INTERPOL [M]	Turn On The Bright Lights
7	6	DEFAULT ● [M]	The Fallout
		★ HOT SHOT DEBUT ★	
		JANE MONHEIT [M]	In The Sun
9	8	DASHBOARD CONFESSIONAL [M]	The Places You Have Come To Fear The Most
11	10	ELVIS PRESLEY	Elvis: The Very Best Of Love
12	14	YING YANG TWINS	Alley: The Return Of The Ying Yang Twins
19	19	SUGARCULT [M]	Start Static
		SHADOWS FALL [M]	The Art Of Balance
		MR. LIF [M]	I Phantom
8	—	DROPKICK MURPHYS [M]	Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom
14	18	LOS TEMERARIOS	Una Lagrima No Basta
		JOAN OSBORNE	How Sweet It Is
16	—	BABY D [M]	Lil' Chopper Toy
22	16	VARIOUS ARTISTS	Vans Warped Tour 2002 Compilation
18	11	DOLLY PARTON	Halos & Horns
20	15	VARIOUS ARTISTS	Punk -O- Rama 7
		LADYTRON [M]	Light & Magic
15	12	SLEATER-KINNEY [M]	One Beat
21	9	MACK 10 PRESENTS DA HOOD	Mack 10 Presents Da Hood
25	31	ISRAEL KAMAKAWIWO'OLE	Alone In Iz World
26	21	BANDA EL RECODO [M]	No Me Se Rajar
17	20	KRS-ONE	The Mix Tape
27	23	BRIGHT EYES [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
23	—	SUPREME BEINGS OF LEISURE [M]	Divine Operating System
24	25	CAMOFLAUGE [M]	Keepin It Real
33	29	THURSDAY [M]	Full Collapse
47	—	JUANITA BYNUM	Behind The Veil: Morning Glory 2
30	22	8BALL	Lay It Down
28	13	IN FLAMES [M]	Reroute To Remain
31	24	THE RIDDLER [M]	Dance Mix NYC -- Vol. 2
		VARIOUS ARTISTS	Plea For Peace <> Take Action: Volume 2
32	30	FLOGGING MOLLY [M]	Drunken Lullabies
		TAKING BACK SUNDAY	Tell All Your Friends
36	27	KELLY WILLIS [M]	Easy
38	26	SOUNDTRACK	One Big Trip
41	—	NEKO CASE [M]	Blacklisted
		VARIOUS ARTISTS	Essential Underground Hip Hop 1
		50 CENT [M]	Guess Who's Back?
		DISCO BISCUITS	Senor Boombox
48	32	AMBER [M]	Naked
37	41	MESHUGGAH [M]	Nothing
50	44	DJ JAZZY JEFF	The Magnificent
29	37	PROMATIC [M]	Contra Music Presents: Promatic

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via a major branch distributor. ■ Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units. Diamond. Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Label awards: Certification for net shipment of 100,000 units (Gold). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP INTERNET ALBUM SALES

Sales data and internet sales reports compiled by Nielsen SoundScan

LAST WEEK		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
		NUMBER 1	1 Week At Number 1	
		JOHN MAYER	Inside Wants Out (EP)	22
1		DIXIE CHICKS	Home	2
2		JAMES TAYLOR●	October Road	17
3		BRUCE SPRINGSTEEN	The Rising	11
5		NORAH JONES ▲ [M]	Come Away With Me	8
4		EVA CASSIDY	Imagine	63
6		EVA CASSIDY●	Songbird	–
7		COLDPLAY	A Rush Of Blood To The Head	13
		LIFEHOUSE	Stanley Climbfall	7
17		JOSH GROBAN ▲ [M]	Josh Groban	26
		KENNY G	Paradise	9
		DISTURBED	Believe	1
10		NELLY ▲	Nellyville	4
9		AIMEE MANN	Lost In Space	100
11		AVRIL LAVIGNE ▲	Let Go	3
12		DAVE MATTHEWS BAND ▲	Busted Stuff	25
13		JOHN MAYER ▲ [M]	Room For Squares	19
22		EVA CASSIDY	Live At Blues Alley	–
15		EMINEM ▲	The Eminem Show	5
21		SOUNDTRACK ▲	O Brother, Where Art Thou?	43
14		EVA CASSIDY	Time After Time	–
16		ANI DIFRANCO	So Much Shouting/So Much Laughter	84
23		JACK JOHNSON●	Brushfire Fairytales	45
18		SHERYL CROW ▲	C'mon, C'mon	30
20		NICKEL CREEK	This Side	65

Billboard TOP SOUNDTRACKS

Sales data compiled by Nielsen SoundScan

LAST WEEK		TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	1 Week At Number 1
		NUMBER 1	
2		BARBERSHOP	
1		XXX●	
3		O BROTHER, WHERE ART THOU? ▲	
4		A WALK TO REMEMBER●	
6		LIZZIE MCGUIRE	
5		DISNEY'S LILO & STITCH●	
9		QUEEN OF THE DAMNED	
8		COYOTE UGLY ▲	
7		SPIDER-MAN ▲	
11		SHREK ▲	
10		I AM SAM●	
12		MOULIN ROUGE ▲	
16		THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING●	
14		AUSTIN POWERS IN GOLDMEMBER	
13		LIKE MIKE	
15		BLUE CRUSH	
17		BLADE 2	
18		UNDISPUTED	
20		SAVE THE LAST DANCE ▲	
		GREASE ▲	
19		SCOOBY-DOO	
22		ROCK STAR	
		NOTTING HILL ▲	
		JONAH: A VEGGIETALES MOVIE	
21		SPIRIT: STALLION OF THE CIMARRON	

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ➡ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP POP CATALOG

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WKS AGO		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 / GREATEST GAINER	9 Weeks At Number 1
4	7		DISTURBED ▲ [M]	The Sickness
2	2		DIXIE CHICKS ◆	Wide Open Spaces
3	6		RASCAL FLATTS ▲ [M]	Rascal Flatts
1	1		JAMES TAYLOR ◆	Greatest Hits
6	3		EVA CASSIDY ●	Songbird
5	4		DIXIE CHICKS ◆	Fly
9	10		BOB SEGER & THE SILVER BULLET BAND ▲	Greatest Hits
7	8		DEF LEPPARD ▲	Vault – Greatest Hits 1980-1995
8	5		EMINEM ▲	The Marshall Mathers LP
12	15		CREED ◆	Human Clay
10	13		BOB MARLEY AND THE WAILERS ◆	Legend
11	11		SOUNDTRACK ▲	Coyote Ugly
14	20		KID ROCK ◆ [M]	Devil Without A Cause
16	16		PINK FLOYD ◆	Dark Side Of The Moon
15	18		LEE ANN WOMACK ▲	I Hope You Dance
18	12		ENYA ▲	Paint The Sky With Stars – The Best Of Enya
20	19		METALLICA ◆	Metallica
19	14		ABBA ▲	Gold – Greatest Hits
22	26		TOBY KEITH ▲	Greatest Hits Volume One
24	32		AC/DC ◆	Back In Black
17	17		CELINE DION ▲	All The Way...A Decade Of Song
37	35		NICKEL CREEK ● [M]	Nickel Creek
23	—		2PAC ▲	Greatest Hits
26	25		TOM PETTY AND THE HEARTBREAKERS ▲	Greatest Hits
36	45		PHIL COLLINS ▲	...Hits
30	31		SHANIA TWAIN ◆	Come On Over
31	21		EMINEM ▲	The Slim Shady LP
21	29		THE BEATLES ◆	Abbey Road
27	9		JIMI HENDRIX ▲	Smash Hits
38	38		CREED ▲ [M]	My Own Prison
28	28		EAGLES ▲	Hell Freezes Over
29	22		THE BEACH BOYS	The Greatest Hits Volume 1: 20 Good Vibrations
32	36		LYNYRD SKYNYRD	All Time Greatest Hits
33	23		CAROLE KING ◆	Tapestry
42	—		2PAC ▲	All Eyez On Me
25	24		BON JOVI ▲	Cross Road
43	41		SUBLIME ▲	Sublime
44	42		QUEEN ▲	Greatest Hits
35	33		BRUCE SPRINGSTEEN ▲	Greatest Hits
34	27		THE ROLLING STONES	Hot Rocks 1964-1971
48	—		RED HOT CHILI PEPPERS ▲	Californication
40	40		SYSTEM OF A DOWN ▲ [M]	System Of A Down
39	34		SANTANA ◆	Supernatural
			NELLY ▲	Country Grammar
			MADONNA ◆	The Immaculate Collection
47	46		JOHN MELLENCAMP ▲	The Best That I Could Do 1978-1988
41	30		POISON ▲	Greatest Hits 1986-1996
			INCUBUS ▲	Make Yourself
49	47		CREEDENCE CLEARWATER REVIVAL ▲	Chronicle The 20 Greatest Hits
45	—		FLEETWOOD MAC ▲	Greatest Hits

➡ Albums with the greatest sales gains this week. Catalog albums are 2 year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △' Certification of 400,000 units (Multi-Platino) *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase [M] indicates past Heatseeker title © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard ARTIST INDEX

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: CC 23; HS 24
2Pac: PCA 23, 35; RBC 1, 2, 6, 8
3 Doors Down: RO 35
30 Seconds To Mars: B200 178; HS 7; RO 31
311: B200 195; A40 32
3LW: H100 60; HA 66; RBH 81, 95; RS 47; T40 32
3rd Storee: RBH 99
50 Cent: IND 45; RBA 75; RA 48; RBH 49
8ball: IND 35; RBA 62; RBH 96

—A—

Aaliyah: B200 138; RBA 39; H100 19; HA 19; RA 3; RBH 3
Abba: PCA 18
Above The Law: HSS 23; RS 6
AC/DC: PCA 20
Los Acosta: HS 45; LA 19; RMA 8
Acoustic Alchemy: CJ 17
Bryan Adams: AC 9
John Adams: CL 12
Yolanda Adams: CC 17; GA 6, 39; RBA 56; RBH 84
Trace Adkins: CA 44; CS 43
Aerosmith: B200 54; HSS 40
Christina Aguilera: H100 48; HA 50; T40 23
Alberto Y Roberto: LT 26; RMS 9
Gerald Albright: CJ 21
Azam Ali: NA 14
Gary Allan: CA 25; CCA 14; CS 45
Bernard Allison: BL 7
Karrin Allyson: JZ 5
Amber: EA 14; IND 47; DS 10
Amerie: B200 72; RBA 17; DS 7; H100 85; HSS 60; RA 39, 52; RBH 38, 54; RS 28
Los Angeles Azules: LA 56
Anonymous 4: CL 11
Marc Anthony: B200 102; LA 12; TSA 2; DS 5; H100 99; HSS 49; LT 18; TSS 3
Armik: NA 10
Ashanti: B200 20; RBA 13; H100 14, 27, 33; HA 13, 25, 32; RA 9, 29, 30, 40; RBH 9, 29, 31, 41, 93; RP 17; T40 13, 27
Rodney Atkins: CS 53
Audiovent: HS 18
Avant: B200 156; RBA 32; RA 65; RBH 66
Ramon Ayala Y Sus Bravos Del Norte: LA 52, 70; LT 27; RMS 8, 34
Steve Azar: CS 38
AZ: RBA 96

—B—

B2K: B200 141; RBA 50; HSS 53; RA 28; RBH 28; RS 61
Baby D: HS 25; IND 20; RBA 45
Bacilos: LPS 29; LT 40; TSS 33
Erykah Badu: H100 82; HSS 73; RA 32; RBH 30; RS 33
Baha Men: WM 5
Anita Baker: B200 172; RBA 51
Bob Baldwin: CJ 10
Marcia Ball: BL 8
Charli "Chuck" Baltimore: H100 33; HA 32; RA 30; RBH 31; RP 17; RS 70; T40 27
Banda El Limon: RMS 25
Banda El Recodo: HS 38; IND 28; LA 15; RMA 6; LT 15; RMS 4
Banda Tierra Blanca: LT 20; RMS 6, 39
Patricia Barber: JZ 4
Luther Barnes: GA 21
BBMak: B200 134; A40 23; AC 28; H100 100; HSS 18
The Beach Boys: PCA 32
Beanie Sigel: RS 45
The Beatles: B200 126; PCA 28
Daniel Bedingfield: B200 68; DC 9; DS 23; H100 13; HA 14; T40 6
Beenie Man: B200 44; RBA 10; RE 1; H100 84; RA 62; RBH 63; RP 24
Joshua Bell: CL 8
Tony Bennett: JZ 22
Benzino: RA 67; RBH 68; RS 42
Beyonce: DC 24
Big Boy: H100 80; HSS 67; RA 36; RBH 37; RP 20; RS 24
Big Tray Deee: RBA 42
Big Tymers: B200 66; RBA 29; H100 56; HA 55; HSS 62; RA 23, 38; RBH 24, 39; RP 16, 19; RS 35, 55
Bilal: HSS 27, 39; RS 15, 68
Ruben Blades: LA 41; TSA 8
Mary J. Blige: B200 179; EA 8; RBA 71; RBC 22; DC 26
Blindside: B200 147; RO 24
The Blind Boys Of Alabama: GA 8, 37; HS 26
Andrea Bocelli: CX 1, 15
Michael Bolton: AC 25
Joe Bonamassa: BL 2
Bon Jovi: PCA 36; A40 38
Bond: CX 10
Bone Thugs-N-Harmony: RBC 12; RBH 95
Boo: H100 56; HA 55; HSS 62; RA 23; RBH 24; RP 16; RS 35
Boot Camp Clik: RS 52
Bowling For Soup: MO 39
Box Car Racer: B200 190
Boy Sets Fire: HS 21
Boyz II Men: B200 118; RBA 26; RA 61; RBH 62
Michelle Branch: B200 48; A40 18, 25; H100 32, 66; HA 41, 64; T40 15, 31
Brandy: B200 154; RBA 59; DS 3; HSS 29; RBH 79; RS 32
Breaking Benjamin: HS 30; RO 20
Michael Brecker: JZ 16
Jim Brickman: B200 155; NA 2, 3; AC 15
Dee Dee Bridgewater: JZ 25
Bright Eyes: HS 41; IND 30
Sarah Brightman: CX 5, 6
Brooks & Dunn: CA 30; CCA 11; CS 27
Garth Brooks: CA 43; CS 19
Jocelyn Brown: DC 33
Norman Brown: CJ 7
Keon Bryce: RBH 86
BT: EA 21
Joe Budden: RBH 80, 99
Los Bukis: LA 63
Bun B: RBH 96
Busta Rhymes: RA 60; RBH 56; RS 51, 62
Juanita Bynum: GA 9; IND 34
Tracy Byrd: CA 29; CS 1; H100 34; HA 30

—C—

Cabas: TSA 16; TSS 37
Caddillac Tah A.K.A. Tah Murdah: RBH 93
Chris Cagle: CA 42
Calhouns: RBA 60
The Calling: A40 12, 35; HSS 22
Camoflauge: HS 47; IND 32; RBA 46
Cam'ron: B200 47; RBA 20; H100 8; HA 7; HSS 38; RA 11, 31; RBH 11, 32; RP 4; RS 17; T40 19
Los Canelos De Durango: LT 36; RMS 17
The Canton Spirituals: GA 26
Blu Cantrell: RS 69
Cardenales De Nuevo Leon: LT 31; RMS 12
Vanessa Carlton: B200 40; A40 5; AC 1; H100 25, 37; HA 20, 44; T40 17
Jose Carreras: CL 3
Aaron Carter: B200 57
Neko Case: IND 43
Brandon Casey: H100 61; HSS 2; RA 49; RBH 36; RS 1
Brian Casey: H100 61; HSS 2; RA 49; RBH 36; RS 1
Johnny Cash: CA 74; CCA 18
Butch Cassidy: RA 74; RBH 77
Cassius: DC 33
Eva Cassidy: B200 63; IND 1; INT 6, 7, 18, 21; PCA 5
Kevin Ceballo: HSS 50
Cee-Lo: H100 80; HSS 67; RA 36; RBH 37; RP 20; RS 24
Celeda: DC 42
The Celtic Tenors: CX 13
Chamillionaire: RBA 87
Manu Chao: LA 24; LPA 11; WM 3
Steven Curtis Chapman: CC 28
Ray Charles: RS 59
Chayanne: HS 34; LA 13; LPA 6; LPS 3, 38; LT 6; TSS 19
Cher: DC 43; DS 2, 6; HSS 28, 57
Kenny Chesney: B200 33, 135; CA 3, 14; CS 8, 33; H100 49; HA 46
Mark Chesnutt: CA 71; H100 87
Chevelle: MO 15; RO 11
Chicago: B200 79
The Chieftains: B200 91; WM 1, 12
Charlotte Church: CX 4
Cirrus: DC 50
Guy Clark: CA 46
Jameson Clark: CS 59
Terri Clark: CS 29
Dorinda Clark-Cole: CC 39; GA 14
Karen Clark-Sheard: CC 20; GA 7; RBA 81
Kelly Clarkson: AC 26; H100 1; HA 40; HSS 1; T40 18
Twinkie Clark-Terrell: GA 23
Clipse: B200 15; RBA 4; H100 58, 83; HA 57; HSS 26, 32; RA 21, 35; RBH 21, 33; RP 18, 21; RS 12, 14
Tammy Cochran: CS 24
Kellie Coffey: CA 33; AC 20; CS 35; H100 98
Coldplay: B200 13, 142; INT 8; A40 24; MO 19
Natalie Cole: B200 32; JZ 1; RBA 24
Phil Collins: PCA 25; AC 17
The Color Red: RO 37
John Coltrane: JZ 17
Commissioned: GA 38
Common: H100 82; HSS 73; RA 32; RBH 30; RS 33
Conjunto Primavera: B200 153; HS 3; IND 7; LA 4; RMA 1; LT 4; RMS 1
Conjure One: DC 14
Harry Connick, Jr.: JZ 23
Control: LT 35; RMS 16
Coo Coo Cal: HSS 47; RS 11
Corey: HSS 36; RS 49
Counting Crows: B200 115
El Coyote Y Su Banda Tierra Santa: LA 69; LT 28, 47; RMS 10, 23
Creed: B200 34; PCA 10, 30; A40 2; H100 6; HA 5; MO 28; RO 18; T40 4
Creedence Clearwater Revival: PCA 49
Elvis Crespo: LA 64; TSA 9; TSS 11
Cristian: LA 21; LPA 10; LPS 16, 39; LT 24
Sheryl Crow: B200 30; INT 24; A40 7, 13; AC 5; DC 47; H100 40, 88; HA 37
Celia Cruz: HS 42; LA 17; TSA 3
The Crystal Method: EA 20
Cuisillos De Arturo Macias: LT 32; RMS 13

—D—

Da Hood: IND 26; RBA 55
David Daniels: CL 15
Dark Monks: DC 8
Dashboard Confessional: B200 197; HS 11; IND 11
Craig David: B200 187; H100 90
Taylor Dayne: DC 16
Deep Forest: WM 11; DC 36
Default: B200 160; IND 9; MO 38; RO 33
Def Leppard: B200 167; PCA 8; RO 30
Kevin Denney: CS 42; HSS 45
Karl Denson's Tiny Universe: CJ 18
John Denver: CCA 19
Devin: B200 124; RBA 21
Louie DeVito: EA 15, 17
Di Blasio: LA 73
Diamond Rio: B200 71; CA 9, 56; CS 2; H100 30; HA 27
Dido: DS 12
Ani DiFranco: B200 84; IND 3; INT 22
Ricky Dillard: DC 17
Daz Dillinger: RBA 94
Celine Dion: B200 58; PCA 21; AC 7, 8; HSS 71
Dirty Vegas: B200 117; EA 2; A40 36; DS 22
Disco Biscuits: EA 13; IND 46
Disturbed: B200 1; INT 12; PCA 1; H100 70; HA 68; MO 3; RO 3
Dixie Chicks: B200 2; CA 1; CCA 1, 3; INT 2; PCA 2, 6; CS 15, 21; H100 59, 76; HA 58; HSS 6
DJ Encore: EA 16
DJ Escape: EA 22
DJ Jazzy Jeff: IND 49; RBA 95
DJ Sammy: B200 116; EA 1; DS 4; H100 26; HA 26; HSS 31; T40 12
DJ Shadow: EA 18; DS 19
DMX: RBC 25
Do: DS 4; H100 26; HA 26; HSS 31; T40 12
Dominic: TSS 20
Placido Domingo: CL 3, 5
Don Won: HSS 63; RS 40
Do Or Die: RBA 58
Will Downing: CJ 6; RBA 98
Dr. Dre: RBC 14, 16
Dropkick Murphys: HS 22; IND 17
Dru Hill: RBH 73
DSO: B200 95; IND 4; RBA 41
Lucky Dube: RE 15
Dueto Voces Del Rancho: RMS 32
George Duke: CJ 24
Dwele: RA 66; RBH 65

—E—

E-40: RBA 53; RBH 96
Eagles: PCA 31
Earshot: RO 26
Eastern Michigan Gospel Choir: GA 36
Duke Ellington: JZ 8
Missy "Misdemeanor" Elliott: H100 11, 68; HA 8, 65; HSS 61; RA 6, 20; RBH 6, 20, 85; RP 5; RS 27; T40 34
Chris Emerson: AC 30
Emerson Drive: CA 37; CS 26; HSS 75
Eminem: B200 5; INT 19; PCA 9, 27; RBA 3; RBC 3, 10; H100 5, 43; HA 4, 39; RA 13, 57; RBH 15, 58; RP 7; T40 7, 26
The Emmanuels: GA 30
Kim English: DC 41
Enya: B200 129; NA 1; PCA 16
Faith Evans: H100 68; HA 65; RA 20, 61; RBH 20, 62, 97; RS 50
Sara Evans: CA 27; CS 10; H100 64; HA 61
Eve: B200 21; RBA 11; H100 3; HA 2; RA 2; RBH 2; RP 2; T40 3
Jessica Eve: DC 28
Evolution: DC 7
Eyes Cream: DC 11

—F—

Lara Fabian: LPS 37
Fabolous: H100 20; HA 17; RA 15; RBH 14; RP 10; T40 35
The Fabulous Thunderbirds: BL 15
Jimmy Fallon: B200 112
Fat Joe: RA 56; RBH 57
Felix Da Housecat: DS 13
Pedro Fernandez: RMS 36
Vicente Fernandez: HS 43; LA 18, 30; RMA 7, 13
Field Mob: RBH 89
Fierce Ruling Diva: DC 15
Jose Manuel Figueroa: LT 41; RMS 21
Finch: HS 28
Fiori: DC 48
Five For Fighting: AC 3
The Flaming Lips: B200 165
The Flatlanders: CA 61
Fleetwood Mac: PCA 50
Renee Fleming: CL 2
Floetry: RA 46; RBH 47
Flogging Molly: IND 39
Nico Flores Y Su Banda Puro Mazatlan: LT 29; RMS 11
Joseph Fonseca: TSS 35
Luis Fonsi: LPS 18; LT 38; TSS 40
Foo Fighters: MO 5; RO 13
Radney Foster: CA 65; CS 46
Fourplay: CJ 4; RBA 85
Mario Frangoulis: CX 3
Kirk Franklin: B200 130; CC 8; GA 3; RBA 48
Freekey Zekey: H100 8; HA 7; HSS 38; RA 11; RBH 11; RP 4; RS 17; T40 19
Russ Freeman: CJ 9
Bill Frisell: CJ 16
Nelly Furtado: RA 44; RBH 44; RP 22

—G—

Kenny G: B200 9; CJ 2; INT 11; RBA 15; AC 19
Bill & Gloria Gaither And Their Homecoming Friends: B200 98, 105; CC 6, 7
Gaither Vocal Band: CC 21
James Galway: CX 8
Gang Starr: RS 65
Gloria Gaynor: DC 6; DS 16
Vivica Genaux: CL 7
Ghostface Killah: HSS 11; RS 5
Ginuwine: H100 7, 42; HA 6, 38; RA 10, 19, 56; RBH 10, 19, 57; RP 12; RS 54; T40 9
Dana Glover: A40 39
Godsmack: RO 12
Good Charlotte: HS 19; MO 24
Good Bad Ugly: HSS 19; RS 7
Goo Goo Dolls: B200 169; A40 10; H100 81
Gotti: H100 56; HA 55; HSS 62; RA 23; RBH 24; RP 16; RS 35
Glenn Gould: CL 1
Amy Grant: B200 189; CC 14
Al Green: RBC 15
Green Velvet: DC 25
Greenwheel: MO 40
Lee Greenwood: CCA 24; HSS 33
Pat Green: CA 59
Andy Griggs: CA 68; CS 44
Josh Groban: B200 26; INT 10; AC 4
Sara Groves: CC 34
Grupo Bryndis: LA 38, 58; RMA 17; RMS 33
Grupo Exterminador: LA 51
Grupo Mania: LA 39; TSA 7; TSS 21
Grupo Montez De Durango: RMS 26
GTS: DC 39
GusGus: DC 40

—H—

Deitrick Haddon: GA 24
Daryl Hall John Oates: AC 2
Anthony Hamilton: H100 36; HA 34; RA 18; RBH 18; RP 13; RS 63
Fred Hammond: B200 76; CC 3; GA 1; RBA 28
Herbie Hancock: JZ 16
Jayn Hanna: DC 7
Roland Hanneman: NA 12
Jennifer Hanson: CS 41
The Happy Boys: EA 3, 24; HS 12
Roy Hargrove: JZ 16
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 27
Hayseed Dixie: BG 14
Haystak: RBA 72
Alvin Youngblood Hart: BL 14
Heather Headley: RA 55; RBH 55
Eric Heatherly: CS 39
Jimi Hendrix: PCA 29
Jennifer Love Hewitt: A40 33
Hieroglyphics: RS 67
Faith Hill: CCA 10; A40 40; AC 10; CS 13; H100 35; HA 33
The Hives: B200 109; MO 14
Dave Holland Big Band: JZ 7
Dave Hollister: RBH 78, 91
Rick Holmstrom: BL 12
Steve Holy: CA 57; CS 40
Hometown News: CS 50
Hoobastank: B200 103; A40 34; H100 46; HA 51; MO 9; RO 22; T40 38
John Lee Hooker: BL 10
Whitney Houston: DC 2; DS 15; HSS 3; RS 48, 58
Rebecca Lynn Howard: B200 86; CA 10; CS 18
Los Huracanes Del Norte: LA 37; RMA 16
Norman Hutchins: GA 20

—I—

Ice Cube: RA 74; RBH 77
Enrique Iglesias: B200 12, 53; LA 1; LPA 1; AC 6; LPS 1; LT 2; RMS 14; TSS 4
Ilo: DS 9; HSS 74
Ilegales: LT 43; TSS 14
Illick Binznez: HSS 47; RS 11
Iman: RMS 40
Incubus: B200 125; PCA 48; MO 11; RO 32
India.Arie: B200 128; RBA 57; H100 92; RA 47; RBH 45
Infamous 2.0: H100 10; HA 9; HSS 56; RA 4; RBH 4; RP 3; RS 31
Infinity-Tha Ghetto Child: HSS 65; RS 53
In Flames: IND 36
Interpol: B200 158; HS 4; IND 8
Intocable: LA 50; LT 25; RMS 7
Irv Gotti: H100 33; HA 32; RA 30; RBH 31; RP 17; T40 27
Isyss: HSS 17; RBH 94; RS 26

—J—

Alan Jackson: B200 46; CA 5, 75; CCA 15; CS 7; H100 51; HA 49
Janet Jackson: H100 84; RA 62; RBH 63; RP 24
Jadakiss: HSS 17; RS 26
Jagged Edge: H100 20; HA 17; RA 15; RBH 14; RP 10; T40 35
Jaheim: RBA 63; RA 37, 59; RBH 40, 61
Bishop T.D. Jakes: GA 29
Boney James: CJ 8
Etta James: BL 6
Etta James & The Roots Band: BL 4
Tim Janis: NA 4
Al Jarreau: B200 137; CJ 3; RBA 43
Ja Rule: B200 162; RBA 77; H100 33; HA 32; RA 30; RBH 31; RP 17; T40 27
Jay-Z: RBA 100; RBC 20; RS 45, 72
Wyclef Jean: B200 171; RBA 35; H100 62; HA 67; HSS 9; RA 22; RBH 22; RS 18
Jene: RS 39
Waylon Jennings: CA 58
Jewel: DC 30
Jose Alfredo Jimenez: LA 61, 62
Jimmy Eat World: B200 81; A40 4; H100 39, 79; HA 35; MO 6; T40 21
Joe: RA 64; RBH 64
Elton John: AC 22; DC 45
Carolyn Dawn Johnson: CA 47; CS 30
Jack Johnson: B200 45; INT 23; A40 9; H100 75; HA 74
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 33
Syleena Johnson: RA 60; RBH 56; RS 51
Donell Jones: B200 149; RBA 36; RA 43, 75; RBH 46, 75; RS 41
George Jones: CCA 16
Norah Jones: B200 8; CJ 1; INT 5; A40 11; AC 18; H100 73; HA 73
Sir Charles Jones: RBA 61
Richard Joo: CL 10
Jordi: LPS 30
Juanes: B200 127; HS 2; LA 3; LPA 3; LPS 7, 27; LT 5; TSS 5, 24
Cledus T. Judd: CA 60
The Judds: CCA 9
Juicy J: RBA 86
Jumps: B200 168; CC 12
Juvenile: RBC 17
JXL: HSS 5

—K—

Kabah: LPS 32
Israel Kamakawiwo'Ole: IND 27; WM 2
Kandi: HSS 61; RBH 85; RS 27
Eleni Karaindrou: CL 14
Jeff Kashiwa: CJ 23
Anthony Kearns: WM 4
Salif Keita: WM 10
Toby Keith: B200 10, 148; CA 2, 15; CCA 6, 21; PCA 19; CS 16, 20; H100 72, 74; HA 71, 72
R. Kelly: RBC 13; HSS 58; RA 73; RBH 76, 92
Las Ketchup: HS 50; LA 20; LPA 9; LPS 12; LT 13; TSS 13
Alicia Keys: B200 133; RBA 70; H100 3; HA 2; RA 2; RBH 2; RP 2; T40 3
Khia: B200 95; IND 4; RBA 41
Kid Rock: B200 87; PCA 13
Kidz Bop Kids: B200 60
Carole King: PCA 34
Kingpin Skinny Pimp: RBA 84
Kiss: B200 150
Korn: B200 59; MO 17; RO 7
Jane Krakowski: AC 15
Diana Krall: B200 184; JZ 3
Alison Krauss: B200 193; BG 3; CA 22; CCA 23
Krazy: RBH 87
Kreo': DS 24
Chad Kroeger: A40 8; H100 38; HA 36; RO 38; T40 20
KRS-One: IND 29; RBA 49
Krumb Snatcha: RS 65
Kya-Pi: RE 3; HSS 34; RS 13

—L—

Lade Bac: RA 68; RBH 70
Lady Saw: A40 37; H100 18; HA 21; HSS 64; LPS 36; T40 11; TSS 23
Ladytron: EA 7; HS 31; IND 24
La Ley: LA 55
Holly Lamar: CS 51
Lamya: DC 1

Large Professor: RS 43
The Last Mr. Bigg: RBC 11; RS 74
Avril Lavigne: B200 3; INT 15; A40 1; AC 23; H100 4, 23; HA 3, 23; HSS 43; T40 2, 8; TSS 28
Donald Lawrence & The Tri-City Singers: GA 18
Layo & Bushwacka!: DC 20
Gerald Levert: RA 51; RBH 51
Ramsey Lewis: JZ 21
Yvonne John Lewis: DC 10
Liberacion: HS 23; LA 10; RMA 5; RMS 30
Salvitore Licitra: CL 6
Ottmar Liebert: NA 8
Lifehouse: B200 7; CC 1; INT 9; A40 26; MO 31
Lil' Fate: RBH 86
Lil' Flip: B200 23; RBA 5; RA 70; RBH 69
Lil Genius: HSS 34; RS 13
Lil' J: HSS 20; RS 57
Lil Jon & The East Side Boyz: RBH 74, 96; RS 20
Lil' Mo: H100 15; HA 15; RA 26; RBH 26; RP 15; RS 34; T40 14
Lil' Romeo: HSS 36; RS 49
Lil' Tykes: HSS 63; RS 40
Lil Wayne: B200 113; RBA 34; RBH 82; RS 56
Aaron Lines: CS 37
Linkin Park: B200 18, 78; MO 33
German Lizarraga: LA 28; RMA 12; LT 14; RMS 3
LL Cool J: H100 21; HA 16; HSS 44; RA 5; RBH 5; RP 8; RS 23
London Symphony Orchestra: CX 9
Lonestar: CA 24; AC 13; CS 34
Loon: H100 7, 60; HA 6, 66; RA 19; RBH 19, 81, 100; RP 12; RS 47, 54; T40 9, 32
Angel Lopez: LA 48; LPA 20; LPS 33; TSS 16
Jennifer Lopez: B200 194; DC 21; DS 1; HSS 14; RS 19; T40 29
Patty Loveless: BG 8; CA 63
Ludacris: B200 77; RBA 40; H100 10; HA 9; HSS 56; RA 4; RBH 4, 86; RP 3; RS 31
Lynyrd Skynyrd: PCA 33
Lyric: RBH 100

—M—

Yo-Yo Ma: CL 4; CX 7
Mack 10: IND 26; RBA 55, 89; RA 74; RBH 77
Mad'house: DS 21
Mad Lion: HSS 37; RS 10
Madonna: PCA 45
Mana: B200 80; LA 2; LPA 2; LPS 2; LT 8; TSS 7
Barry Manilow: B200 176
Aimee Mann: B200 100; IND 5; INT 14
Manny Manuel: TSA 13; TSS 18
Michael Manson: CJ 25
Gian Marco: TSS 39
Mario: B200 64; RBA 25; H100 28; HA 28; HSS 52; RA 24, 27; RBH 23, 27; RS 36; T40 28
Bob Marley: PCA 11; RBC 5
Bob Marley And The Wailers: RE 6
Damian "Jr. Gong" Marley: RE 9
Branford Marsalis Quartet: JZ 12
Angie Martinez: B200 49; RBA 12; H100 15; HA 15; RA 26; RBH 26; RP 15; RS 34; T40 14
Rogelio Martinez: LA 65; RMS 28
Doug Martsch: B200 177; HS 6
Mary Mary: B200 96; CC 5; GA 2; RBA 30; RA 63; RBH 60
Masque: CJ 14
Master P: RBH 87
matchbox twenty: AC 11
Dave Matthews Band: B200 25; INT 16; A40 3; H100 47; HA 45; T40 25
John Mayall and the Bluesbreakers: BL 3
John Mayer: B200 19, 22; INT 1, 17; A40 6, 15; AC 12; H100 24; HA 24; T40 16
Maysa: CJ 15
M'Black: DC 29
Martina McBride: B200 56; CA 6; CS 6, 44; H100 53; HA 52
Delbert McClinton: BL 5
Nicole J. McCloud: DC 31
Donnie McClurkin: RBC 7
John McDermott: WM 4
Reba McEntire: CA 51
Tim McGraw: B200 108, 163; CA 12, 17; CCA 25; CS 12, 22; H100 65; HA 62
Marion Meadows: CJ 19
Brad Mehldau: JZ 10
John Mellencamp: PCA 46
Roy D. Mercer: CA 54
MercyMe: B200 144; CC 10
Meshuggah: IND 48
Jo Dee Messina: CA 34; AC 14
Metallica: PCA 17
M-Factor: DC 32
Mim: DC 8
Kylie Minogue: B200 104; H100 78; T40 39
Mississippi Mass Choir: GA 34
Moby: EA 4; DC 19
Monchy & Alexandra: LA 29; TSA 6; TSS 10
Jane Monheit: B200 173; HS 5; IND 10; JZ 2, 19
Monica: RBH 90; RS 60
Alejandro Montaner: LPS 10; LT 12; TSS 34
Ricardo Montaner: LPS 13, 24; LT 19, 45
Pablo Montero: TSS 30
Pilar Montenegro: LA 40; LPA 16; WM 7; LPS 20
John Michael Montgomery: CS 28
Montgomery Gentry: B200 92; CA 11, 49; CS 11; H100 63; HA 60
Coco Montoya: BL 13
Allison Moorer: CA 45
Chante Moore: AC 19
Jessie Morales: El Original De La Sierra: LA 66
Morcheeba: DC 22
Mos Def: RBH 97; RS 50
Lou Mosley: HSS 41; RS 29
Brandy Moss-Scott: RBA 88; HSS 24; RBH 98; RS 2
Mr. Ball: RA 50; RBH 50; RP 25
Mr. Cheeks: HSS 16; RS 30
Mr. C The Slide Man: RBC 21
Mr. Lif: HS 20; IND 16; RBA 80
Ms. Jade: H100 97; RA 44, 53; RBH 44, 52; RP 22; RS 37
Nicole C. Mullen: CC 38
Murderdolls: HS 39
Musiq: B200 73; RBA 19; H100 44; HA 42; RA 12, 16; RBH 12, 17
Mystikal: RBA 90; H100 10; HA 9; HSS 56; RA 4; RBH 4; RP 3; RS 31
Mythos: NA 15

—N—

Nappy Roots: B200 38; RBA 14; H100 36; HA 34; RA 18; RBH 18; RP 13; RS 63
Narcotic Thrust: DC 10
Nas: RBA 99; RBC 19; DS 1; HSS 14; RS 19; T40 29
Nate Dogg: H100 94; RA 54; RBH 53
Nayer: DC 44
Ednita Nazario: LA 33; LPA 13; LPS 17; LT 30; TSS 22
Nek: LPS 34
Nelly: B200 4; INT 13; PCA 44; RBA 2; RBC 18; H100 2, 12; HA 1, 11; HSS 42, 48, 51; RA 1, 17, 69; RBH 1, 16, 71; RP 1, 11; RS 25; T40 1, 22
Willie Nelson: CA 36; CCA 12
N*E*R*D*: B200 119; RBA 65
Ann Nesby: DC 17
New Found Glory: B200 82; H100 89; MO 7
New G: DC 17
Newsboys: CC 27
Next: RA 37; RBH 40
Joe Nichols: B200 183; CA 21; HS 8; CS 3; H100 29; HA 31; HSS 55
Nickelback: B200 67; MO 30; RO 1
Nickel Creek: B200 65; BG 2; CA 8; CCA 7; IND 2; INT 25; PCA 22; CS 58
Nightmares On Wax: EA 23
Nine Days: A40 27
Nivea: H100 61; HSS 2; RA 49; RBH 36; RS 1, 73
No Doubt: B200 41; A40 14, 37; H100 18; HA 21; HSS 64; LPS 36; T40 11, 36; TSS 23
N.O.R.E.: B200 121; RBA 44; H100 16; HA 12; HSS 46; RA 8; RBH 8; RP 6; RS 22; T40 33
Smokie Norful: GA 13
Bebo Norman: CC 19; HS 16
No Secrets: HS 29; HSS 35
The Notorious B.I.G.: RBC 4, 9; HSS 70; RS 38, 46, 64
***N Sync:** HSS 42

—O—

Paul Oakenfold: EA 5; T40 37
Eliades Ochoa: LA 68; TSA 11; WM 14
Ok Go: B200 107; HS 1; MO 29
Yoko Ono: DC 27
Oobie: RBH 74; RS 20
La Oreja De Van Gogh: LT 48
Los Originales De San Juan: LA 36, 47, 75; RMA 15, 20
Claudette Ortiz: H100 62; HA 67; HSS 9; RA 22; RBH 22; RS 18
Joan Osborne: IND 19
Kelly Osbourne: HSS 8
The Osborne Brothers: HSS 66
James Otto: CS 57
Our Lady Peace: B200 51; A40 16; H100 45; HA 48; MO 23; T40 24

—P—

Petey Pablo: RBH 96; RS 71
Joe Pace: GA 11
Brad Paisley: B200 182; CA 20; CS 31
Suzanne Palmer: DC 18
Palomo: RMS 37
Papa Roach: B200 140; H100 95; MO 27; RO 19, 36
Dolly Parton: BG 4; CA 32; IND 22
Pastor Troy: H100 97; RA 53; RBH 52; RS 37
Sean Paul: H100 41; HA 43; HSS 12; RA 14; RBH 13; RP 14; RS 8
Laura Pausini: LPS 34
Luciano Pavarotti: CL 3
P. Diddy: H100 7, 20, 60; HA 6, 17, 66; RA 15, 19; RBH 14, 19, 81; RP 10, 12; RS 47, 54, 62; T40 9, 32, 35
Pearl Jam: MO 10; RO 14
Jennifer Pena: HS 14; LA 7; RMA 2; LPS 4; LT 1; RMS 2; TSS 6
Dottie Peoples: GA 15; RBA 78
Murray Perahia: CL 9
Pesado: LT 50; RMS 24
Michael Peterson: CS 55
Tom Petty And The Heartbreakers: PCA 24; RO 28
Pieces Of A Dream: CJ 20
Pillar: CC 24; HS 35
Pink: B200 16; A40 20, 21; DS 11, 25; H100 9; HA 10; HSS 59; LPS 31; T40 5; TSS 25
Pink Floyd: PCA 14
Alexandre Pires: LA 34; LPA 14; LPS 14; LT 22
Players: LA 44; LPA 18
Play: B200 74; HSS 25
P.O.D.: B200 52; CC 2; MO 21; RO 15
El Poder Del Norte: LT 37; RMS 18
Point Of Grace: B200 199; CC 15
Poison: PCA 47
Chris Potter: JZ 24
Elvis Presley: B200 198; IND 12; HSS 5, 69
Leontyne Price: CL 13
Prodigy: DS 20; HSS 68
Project Pat: B200 106; RBA 27
Promatic: IND 50; RBA 68
Proyecto Uno: TSA 15
Prymary Colorz: HSS 21; RS 4
Psycho Radio: DC 23
Public Enemy: RBA 97
Puddle Of Mudd: B200 42; H100 93; MO 4, 36; RO 5, 6
Puretone: DC 3; DS 17

—Q—

Queen: PCA 38
Queens Of The Stone Age: B200 50
Domingo Quinones: TSS 12, 29
A.B. Quintanilla Y Los Kumbia Kings: LA 35; LPA 15; LPS 35

—R—

Rabanes: LPS 25; LT 42; TSS 15
Rabito: TSS 27
Bonnie Raitt: AC 24
Rakim: RA 45; RBH 48; RS 44
Rampage: RA 60; RBH 56; RS 51
The Rance Allen Group: GA 35
Kenny Rankin: JZ 14
Rascal Flatts: CCA 2; PCA 3; CS 14; H100 67; HA 63
Rayvon: RE 10
Los Razos de Sacramento Y Reynaldo: LA 75
Joshua Redman: JZ 6
Redman: H100 48; HA 50; RA 33; RBH 35; RP 23; T40 23
Red Hot Chili Peppers: B200 28; PCA 41; H100 52; HA 53; MO 2, 13; RO 4
Reina: DC 35
Rene: LPS 40
Frank Reyes: TSA 14
The Riddler: EA 12; IND 37
Los Rieleros Del Norte: LA 49, 72; LT 44; RMS 22
LeAnn Rimes: CA 38; A40 30; AC 16; HSS 54
Lee Ritenour: CJ 5
Jerry Rivera: LA 27; TSA 5; LPS 6; LT 3; TSS 2
Lupillo Rivera: LT 16; RMS 5
RL: RBA 79
Daniel Rodriguez: CX 2; HS 33
Raulin Rodriguez: TSA 18
Kenny Rogers: CA 66
The Rolling Stones: PCA 40; RO 21
Gavin Rossdale: MO 34; RO 29
Kelly Rowland: H100 2, 69; HA 1, 69; RA 1, 58; RBH 1, 59; RP 1; T40 1
Paulina Rubio: DC 49; LPS 8, 19; LT 11, 34; TSS 8
Ruff Endz: RA 34; RBH 34
Tammy Ruggeri: H100 7; HA 6; RA 19; RBH 19; RP 12; RS 54; T40 9
Run-DMC: RBA 74

—S—

Raphael Saadiq: RBA 73
Sacario: H100 15; HA 15; RA 26; RBH 26; RP 15; RS 34; T40 14
Sade: DS 18
Ryuichi Sakamoto: CX 11
Saliva: MO 32; RO 23
Joe Sample: CJ 12
Adan Chalino Sanchez: RMS 29
Rocio Sandoval: RMS 35
Gilberto Santa Rosa: B200 185; HS 9; LA 6; TSA 1; LPS 11; LT 9; TSS 1
Juelz Santana: H100 8; HA 7; HSS 38; RA 11, 31; RBH 11, 32; RP 4; RS 17; T40 19
Santana: PCA 43; A40 25; H100 66; HA 64; T40 31
Alejandro Sanz: HS 37; LA 14; LPA 7
Marvin Sapp: GA 16
Yoskar Sarante: TSS 36
Sasha: EA 11
Scarface: B200 36; RBA 7; RA 71; RBH 72, 86; RS 45
Jill Scott: RBC 23
Josey Scott: A40 8; H100 38; HA 36; RO 38; T40 20
Joan Sebastian: LA 57, 59
Secret Garden: NA 6
Seether: B200 136; MO 20; RO 17
Bob Seger & The Silver Bullet Band: PCA 7
Seiko: DC 37
Erick Sermon: RA 33; RBH 35; RP 23
Shadows Fall: HS 17; IND 15
Shaggy: RE 7
Shakira: B200 37; DC 34; H100 55; HA 59; LPS 23; LT 49; T40 30
Sham: RA 60; RBH 56; RS 51
Shawnna: RBH 86
SheDaisy: CA 31; CS 32
Duncan Sheik: B200 191; A40 22
Shekinah Glory Ministry: GA 19
Blake Shelton: B200 174; CA 19
Shemekia Copeland: BL 1
Shifty Shellshock: T40 37
The Silk Road Ensemble: CX 7
Sin Bandera: HS 40; LA 16; LPA 8; LPS 5, 22; LT 10, 46; RMS 27
Daryle Singletary: CS 49
Sixpence None The Richer: A40 29
Sizwire: CA 64
Ricky Skaggs: BG 15
Skillz: HSS 61; RBH 85; RS 27
Sleater-Kinney: HS 32; IND 25
Slum Village: B200 90; RBA 16; RA 66; RBH 65
Smilez & Southstar: RBA 69
Anthony Smith: CA 39; CS 54
Michael W. Smith: B200 93; CC 4
Pastor Keith Smith: GA 25
Sneaker Pimps: DC 46
Socios Del Ritmo: LT 33; RMS 15
Marco Antonio Solis: LA 46, 59; LPA 19; LPS 15; LT 17; TSS 32
Soluna: AC 29; HSS 7
Something Corporate: HS 49
Spanish Harlem Orchestra: LA 74; TSA 12
Britney Spears: B200 132
Spliff Star: RA 60; RBH 56; RS 51
Bruce Springsteen: B200 11; INT 4; PCA 39; A40 28; AC 27; H100 91; HSS 10; RO 39
Staind: B200 175
Ralph Stanley: BG 12
Terry Steele: HSS 15; RS 9
Rod Stewart: B200 123
Rebecca St. James: CC 26
St. Lunatics: RA 69; RBH 71
Angie Stone: RBA 47; RA 64; RBH 64
Stone Sour: B200 69; MO 12; RO 8
George Strait: B200 166; CA 18, 26; CCA 13; CS 17, 60; H100 71; HA 70
Stretch Princess: A40 31
The Strokes: B200 139; MO 22
Styles: B200 70; RBA 23; H100 22; HA 22; RA 7; RBH 7; RP 9
Sublime: PCA 37
Los Suenos Azules: LA 71
Sugarcult: HS 15; IND 14; MO 35
Supa Nat: RS 21
Supreme Beings Of Leisure: EA 10; HS 46; IND 31; DC 13
Keith Sweat: B200 83; RBA 22; RBC 24; RA 68; RBH 70
System Of A Down: B200 31; PCA 42; H100 57; HA 56; MO 1; RO 2

—T—

Taking Back Sunday: IND 40
Talib Kweli: HSS 39; RS 15, 75
Tank: RA 25; RBH 25
Taproot: RO 25
Tateeze: H100 56; HA 55; HSS 62; RA 23; RBH 24; RP 16; RS 35
T.A.T.U.: DC 5; HSS 4
Corey Taylor: MO 12; RO 8
James Taylor: B200 17; INT 3; PCA 4; AC 21
Los Temerarios: IND 18; LA 9, 45; RMA 4, 19; LPS 26; LT 21; RMS 20
Los Terribles Del Norte: LA 53
John Tesh: CC 22; NA 5
Thalia: HS 27; LA 11; LPA 5; LPS 9; LT 7; TSS 9
Tha Rayne: RA 59; RBH 61
Theory Of A Deadman: B200 85; RO 10
Thick Dick: DC 38
Chris Thile: BG 13
Third Day: CC 18
Thursday: HS 48; IND 33
Los Tigrillos: RMS 31
Pam Tillis: CA 67
Timbaland: RA 44; RBH 44; RP 22
Justin Timberlake: H100 17; HA 18; HSS 30; RA 72; RBH 67; RS 16; T40 10
Aaron Tippin: B200 151; CA 16; CS 47
tobyMac: CC 36
Chris Tomlin: CC 25; HS 36
Tonex: GA 22
Tool: RO 34
Total: HSS 37; RS 10
Tower Of Power: CJ 22
Toya: H100 8; HA 7; HSS 38; RA 11; RBH 11; RP 4; RS 17; T40 19
Trick Daddy: B200 24; RBA 6; H100 80; HSS 67; RA 36; RBH 37; RP 20; RS 24
Trick Pony: CA 40; CS 36
Trina: B200 39; RBA 8
Trin-i-tee 5:7: B200 143; CC 9; GA 4; RBA 33
Travis Tritt: B200 196; CA 23; CCA 20; CS 23
Lola Troy: RA 68; RBH 70
TRUSTcompany: B200 55; MO 8; RO 9
Truth Hurts: B200 161; RBA 54; RA 45; RBH 48, 83; RS 44
Los Tucanes De Tijuana: LA 32; RMA 14; LT 39; RMS 19, 38
Tanya Tucker: CS 48
Josh Turner: CS 52
Shania Twain: CCA 8; PCA 26
Tweet: RBA 64; H100 96
Ronan Tynan: WM 4
Steve Tyrell: JZ 20

—U—

U2: A40 19; H100 77; HA 75; MO 18; RO 27
UB40: RE 5
Uncle Kracker: A40 17; T40 40
Underworld: DC 12
Union Station: B200 193; BG 3; CA 22
Unwritten Law: MO 26
Keith Urban: CCA 22; CS 4; H100 31; HA 29
The Used: HS 13; MO 37
Usher: B200 170; DS 8; HSS 72; RA 42; RBH 42, 88; RS 66

—V—

Chucho Valdes: JZ 15
Luther Vandross: RBA 76; H100 86
Sergio Vargas: TSS 38
Phil Vassar: CA 28; CS 9; H100 54; HA 54
Stevie Ray Vaughan And Double Trouble: BL 9
Vico C: LA 43; LPA 17; TSS 26
Alicia Villarreal: LA 60
Fernando Villalona: TSS 31
Rhonda Vincent: BG 10
The Vines: B200 27; MO 16; RO 40
Vita: H100 33; HA 32; RA 30; RBH 31; RP 17; T40 27
Carlos Vives: LA 22; TSA 4; LPS 21; LT 23; TSS 17

—W—

The Wailers: PCA 11; RBC 5
Hezekiah Walker & The Love Fellowship Crusade Choir: B200 186; CC 13; GA 5; HS 10; RBA 66
Paul Wall: RBA 87
Latanza Waters: DC 38
Muddy Waters: BL 10
Russell Watson: CX 12
WC: H100 94; RA 54, 74; RBH 53, 77
Weeble: RBH 87
Weezer: B200 192
Karyn White: DC 39
The White Stripes: B200 94; MO 25
Who Da Funk: DC 28
Wide Life: DC 4; DS 14
Doug Williams: GA 17
Hank Williams: CA 48
Hank Williams Jr.: CCA 17
John Williams: CX 9
Kelly Willis: CA 41; IND 41
Melvin Williams: GA 17
Michelle Williams: CC 35; GA 10; RBA 67
Pharrell Williams: RS 62
Mark Wills: CS 56
Cassandra Wilson: JZ 9, 13
Nancy Wilson: JZ 21
CeCe Winans: GA 28
Marlo Winans: H100 7; HA 6; RA 19; RBH 19; RP 12; RS 54; T40 9
The Winans: GA 32
Lee Ann Womack: B200 62; CA 7; CCA 5; PCA 15; CS 25
Women Of Faith: CC 30, 31; HS 44
Darryl Worley: B200 131; CA 13; CS 5; H100 50; HA 47

—X—

Xzibit: RA 41; RBH 43

—Y—

Yanni: NA 7, 13
Yanou: DS 4; H100 26; HA 26; HSS 31; T40 12
Yasmeen: HSS 11; RS 5
Ying Yang Twins: IND 13; RBA 52; RA 50; RBH 50; RP 25
Young MC: HSS 13; RS 3

—Z—

Charlie Zaa: LPS 28
Zoegirl: CC 40
Rob Zombie: RO 16

—SOUNDTRACKS—

Amelie: WM 6
Austin Powers In Goldmember: STX 14
Barbershop: B200 29; RBA 9; STX 1
A Beautiful Mind: CX 14
Black Hawk Down: WM 15
Blade 2: EA 6; STX 17
Blue Crush: STX 16
El Cid: LA 31; LPA 12
Coyote Ugly: CCA 4; PCA 12; STX 8
Disney's Lilo & Stitch: B200 111; STX 6
Down From The Mountain: BG 5; CA 50
Grease: STX 20
I Am Sam: B200 157; STX 11
Jonah: A Veggietales Movie: STX 24
Like Mike: STX 15
Lizzie McGuire: B200 97; STX 5
The Lord Of The Rings: The Fellowship Of The Ring: STX 13
Mamma Mia!: B200 188
Moulin Rouge: B200 159; STX 12
My Big Fat Greek Wedding: WM 9
Notting Hill: STX 23
O Brother, Where Art Thou?: B200 43; BG 1; CA 4; INT 20; STX 3
One Big Trip: IND 42
Queen Of The Damned: B200 145; STX 7
Rock Star: STX 22
Save The Last Dance: STX 19
Scooby-Doo: STX 21
Shrek: B200 152; STX 10
Songcatcher: BG 11
Spider-Man: B200 146; STX 9
Spirit: Stallion Of The Cimarron: STX 25
Undisputed: RBA 82; STX 18
A Walk To Remember: B200 88; STX 4
We Were Soldiers: CA 73
XXX: B200 35; RBA 37; STX 2

—VARIOUS ARTISTS—

on The Billboard 200

2002 Latin Grammy Nominees: 181
Blessed: 164
Disneymania: Superstar Artists Sing Disney ...Their Way!: 61
Irv Gotti Presents The Inc: 110
Ludacris Presents Disturbing Tha Peace: Golden Grain: 6
Monsta Jamz: 99
Now 10: 14
Now 9: 114
Ozzfest Live 2002: 180
P. Diddy & Bad Boy Records Present... We Invented The Remix: 75
Radio Disney Jams: Vol. 5: 122
Reggae Gold 2002: 120
Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1: 101
Songs 4 Worship — Shout To The Lord: 200
Totally Hits 2002: 89

Billboard MODERN ROCK TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	1 Week At Number 1
1	2	AERIALS AMERICAN/COLUMBIA	System Of A Down
2	1	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
3	4	PRAYER REPRISE	Disturbed
4	7	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
5	9	ALL MY LIFE ROSWELL/RCA	Foo Fighters
6	3	SWEETNESS DREAMWORKS	Jimmy Eat World
7	5	MY FRIENDS OVER YOU DAVE THRUMA	New Found Glory
8	8	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
9	6	RUNNING AWAY ISLAND/IDJMG	Hoobastank
10		I AM MINE EPIC ◄ AIRPOWER ►	Pearl Jam
11	10	WARNING IMMORTAL/EPIC	Incubus
12	18	BOTHER ROADRUNNER/IDJMG	Stone Sour Featuring Corey Taylor
13	22	THE ZEPHYR SONG WARNER BROS. ◄ AIRPOWER ►	Red Hot Chili Peppers
14	11	HATE TO SAY I TOLD YOU SO EPIC/APPLESAUCE/REPRISE	The Hives
15	19	THE RED EPIC	Chevelle
16	12	GET FREE CAPITOL	The Vines
17	13	THOUGHTLESS IMMORTAL/EPIC	Korn
18	14	ELECTRICAL STORM INTERSCOPE	U2
19	17	IN MY PLACE CAPITOL	Coldplay
20	24	FINE AGAIN WIND-UP	Seether
21	21	SATELLITE ATLANTIC	P.O.D.
22	28	SOMEDAY RCA	The Strokes
23	25	INNOCENT COLUMBIA	Our Lady Peace
24	31	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte
25	32	DEAD LEAVES AND THE DIRTY GROUND THIRD MAN/V2	The White Stripes
26	15	UP ALL NIGHT INTERSCOPE	Unwritten Law
27	20	SHE LOVES ME NOT DREAMWORKS	Papa Roach
28	23	ONE LAST BREATH WIND-UP	Creed
29	35	GET OVER IT CAPITOL	Ok Go
30	30	NEVER AGAIN ROADRUNNER/IDJMG	Nickelback
31	29	SPIN DREAMWORKS	Lifehouse
32		ALWAYS ISLAND/IDJMG	Saliva
33	34	PTS.OF.ATHRTY (POINTS OF AUTHORITY) WARNER BROS.	Linkin Park
34	26	ADRENALINE INTERSCOPE/UMVD	Gavin Rossdale
35	38	PRETTY GIRL (THE WAY) JET MATUMA/ARTEMIS	Sugarcult
36	33	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
37	39	THE TASTE OF INK REPRISE	The Used
38	27	DENY TVT	Default
39	40	GIRL ALL THE BAD GUYS WANT EPIDE/SILVERTONE/JIVE	Bowling For Soup
40	37	BREATHE 10 PALMS/ISLAND/IDJMG	Greenwheel

Billboard MAINSTREAM ROCK TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	1 Week At Number 1
1	3	NEVER AGAIN ROADRUNNER/IDJMG	Nickelback
2	1	AERIALS AMERICAN/COLUMBIA	System Of A Down
3	4	PRAYER REPRISE	Disturbed
4	2	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
5	7	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
6	5	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
7	8	THOUGHTLESS IMMORTAL/EPIC	Korn
8	9	BOTHER ROADRUNNER/IDJMG	Stone Sour Featuring Corey Taylor
9	6	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
10	10	NOTHING COULD COME BETWEEN US ENROADRUNNER/IDJMG	Theory Of A Deadman
11	11	THE RED EPIC	Chevelle
12	12	I STAND ALONE REPUBLIC/UNIVERSAL/UMRG	Godsmack
13	13	ALL MY LIFE ROSWELL/RCA	Foo Fighters
14		I AM MINE EPIC ◄ AIRPOWER ►	Pearl Jam
15	17	SATELLITE ATLANTIC	P.O.D.
16	15	DEMON SPEEDING GEFFEN/INTERSCOPE	Rob Zombie
17	20	FINE AGAIN WIND-UP	Seether
18	16	ONE LAST BREATH WIND-UP	Creed
19	14	SHE LOVES ME NOT DREAMWORKS	Papa Roach
20	19	POLYAMOROUS HOLLYWOOD	Breaking Benjamin
21	22	DON'T STOP VIRGIN	The Rolling Stones
22	18	RUNNING AWAY ISLAND/IDJMG	Hoobastank
23		ALWAYS ISLAND/IDJMG	Saliva
24	23	PITIFUL ELEKTRA/EEG	Blindside
25	27	POEM VELVET HAMMER/ATLANTIC	Taproot
26	33	NOT AFRAID WARNER BROS.	Earshot
27	28	ELECTRICAL STORM INTERSCOPE	U2
28	36	THE LAST DJ WARNER BROS.	Tom Petty And The Heartbreakers
29	24	ADRENALINE INTERSCOPE/UMVD	Gavin Rossdale
30	26	NOW ISLAND/IDJMG	Def Leppard
31	32	CAPRICORN [A BRAND NEW NAME] IMMORTAL/VIRGIN	30 Seconds To Mars
32	31	CIRCLES IMMORTAL/EPIC	Incubus
33	21	DENY TVT	Default
34	30	PARABOLA TOOL DISSECTION/VOLCANO	Tool
35		WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
36		TIME AND TIME AGAIN DREAMWORKS	Papa Roach
37	35	SORE THROAT DIRTY MARTY/RCA	The Color Red
38	34	HERO COLUMBIA/ACHEMUSIC/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
39	25	THE RISING COLUMBIA	Bruce Springsteen
40	29	GET FREE CAPITOL	The Vines

Billboard TOP 40 TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / ARTIST / IMPRINT/PROMOTION LABEL
		NUMBER 1 — 4 Wks At No 1
1	1	DILEMMA NELLY FEATURING KELLY ROWLAND DJ REELA/UNIVERSAL/UMRG
2	2	COMPLICATED AVRIL LAVIGNE ARISTA
3	3	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS RUFF RYDERS/INTERSCOPE
5	5	ONE LAST BREATH CREED WIND-UP
4	4	JUST LIKE A PILL P!NK ARISTA
6	6	GOTTA GET THRU THIS DANIEL BEDINGFIELD ISLAND/IDJMG
7	7	CLEANIN' OUT MY CLOSET EMINEM WEB/AFTERMATH/INTERSCOPE
15	15	SK8ER BOI AVRIL LAVIGNE ARISTA
8	8	I NEED A GIRL (PART TWO) P. DIDDY & GINUWINE BAD BOY/ARISTA
11	11	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE
17	17	UNDERNEATH IT ALL NO DOUBT FEATURING LADY SAW INTERSCOPE
10	10	HEAVEN DJ SAMMY & YANOU FEATURING DO ROBBINS
9	9	HUSHPP ASHANTI MURDER INC./JAM IDJMG
13	13	IF I COULD GO! ANGIE MARTINEZ FEATURING LIL' MO & SACARIO ELEKTRA/EEG
22	22	GOODBYE TO YOU MICHELLE BRANCH MAVERICK/WARNER BROS.
14	14	NO SUCH THING JOHN MAYER AWARE/COLUMBIA
21	21	ORDINARY DAY VANESSA CARLTON A&M/INTERSCOPE
28	28	A MOMENT LIKE THIS KELLY CLARKSON RCA
25	25	HEY MA CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEEKEY & FOYA ROC-A-FELLA/DEF JAM IDJMG
12	12	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/IDJMG
16	16	THE MIDDLE JIMMY EAT WORLD DREAMWORKS
19	19	HOT IN HERRE NELLY FO REEL/UNIVERSAL/UMRG
23	23	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
26	26	SOMEWHERE OUT THERE OUR LADY PEACE COLUMBIA
24	24	WHERE ARE YOU GOING DAVE MATTHEWS BAND RCA
		LOSE YOURSELF EMINEM SHADY/INTERSCOPE
20	20	DOWN 4 U IRV GOTTI PRESENTS THE INC MURDER INC./DEF JAM IDJMG
18	18	JUST A FRIEND 2002 MARIO J
27	27	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
29	29	OBJECTION (TANGO) SHAKIRA EPIC
		THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA
30	30	I DO (WANNA GET CLOSE TO YOU) '98 W FEATURING P. DIDDY & LOON BAD BOY/EPIC
35	35	NOTHIN' N.O.R.E DEF JAM IDJMG
		WORK IT MISSY "MISDEMEANOR" ELLIOTT THE GOLD MINE/ELEKTRA/EEG
34	34	TRADE IT ALL FABOLOUS FEATURING P. DIDDY & JAGGED EDGE EPIC
31	31	HELLA GOOD NO DOUBT INTERSCOPE
		STARRY EYED SURPRISE OAKENFOLD FEATURING SHIFTY SHELLSHOCK MAVERICK/REPRISE
38	38	RUNNING AWAY HOOBASTANK ISLAND/IDJMG
32	32	LOVE AT FIRST SIGHT KYLIE MINOGUE CAPITOL
40	40	IN A LITTLE WHILE UNCLE KRACKER LAVA

Billboard ADULT CONTEMPORARY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	3 Weeks At Number 1
1	1	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
2	2	DO IT FOR LOVE ARISTA/RLM/BMG HERITAGE	Daryl Hall John Oates
3	4	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
4	5	TO WHERE YOU ARE REPRISE	Josh Groban
5	8	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
6	3	HERO INTERSCOPE	Enrique Iglesias
7	6	I'M ALIVE EPIC	Celine Dion
8	9	A NEW DAY HAS COME EPIC	Celine Dion
9	7	HERE I AM A&M/INTERSCOPE	Bryan Adams
10	17	CRY WARNER BROS.	Faith Hill
11	10	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
12	11	NO SUCH THING AWARE/COLUMBIA	John Mayer
13	14	I'M ALREADY THERE RCA	Lonestar
14	13	BRING ON THE RAIN CURB	Jo Dee Messina
15	16	YOU WYNDHAM HILL/RCA ◄ AIRPOWER ►	Jim Brickman Featuring Jane Krakowski
16	18	LIFE GOES ON CURB	LeAnn Rimes
		CAN'T STOP LOVING YOU ATLANTIC ◄ AIRPOWER ►	Phil Collins
17	20	DON'T KNOW WHY BLUE NOTE/VIRGIN ◄ AIRPOWER ►	Norah Jones
18	22	ONE MORE TIME ARISTA	Kenny G Featuring Chante Moore
19	25	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey
20	19	ON THE 4TH OF JULY COLUMBIA	James Taylor
21	21	ORIGINAL SIN ROCKET/UNIVERSAL/UMRG	Elton John
22	26	COMPLICATED ARISTA	Avril Lavigne
23	23	SILVER LINING CAPITOL	Bonnie Raitt
24	28	DANCE WITH ME JIVE	Michael Bolton
25		A MOMENT LIKE THIS RCA	Kelly Clarkson
26	27	THE RISING COLUMBIA	Bruce Springsteen
27		OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	BBMak
28		FOR ALL TIME DREAMWORKS	Soluna
29		ALL BECAUSE OF YOU MYMOBODY	Chris Emerson

Billboard ADULT TOP 40 TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

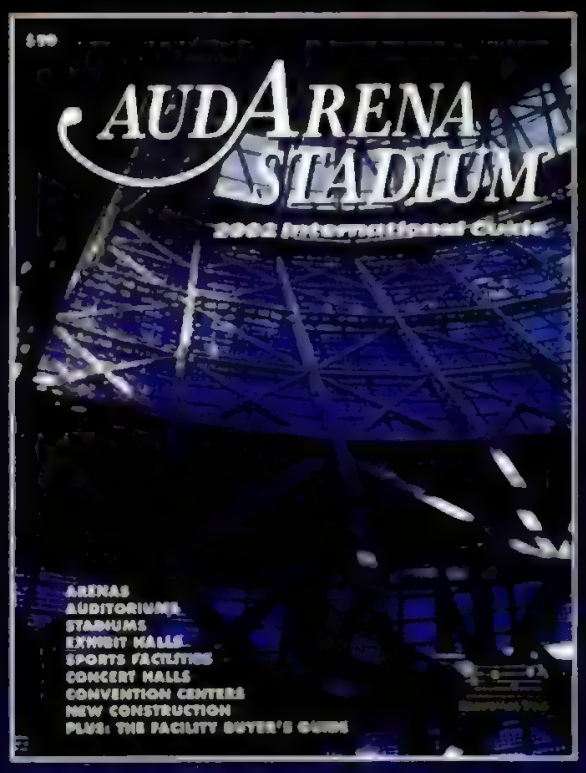
THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	10 Weeks At Number 1
1	1	COMPLICATED ARISTA	Avril Lavigne
3	3	ONE LAST BREATH WIND-UP	Creed
4	4	WHERE ARE YOU GOING RCA	Dave Matthews Band
2	2	THE MIDDLE [illegible]	Jimmy Eat World
5	5	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
6	6	NO SUCH THING AWARE/COLUMBIA	John Mayer
7	7	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
8	8	HERO [illegible]	Chad Kroeger Featuring Josey Scott
11	11	FLAKE [illegible]	Jack Johnson
10	10	BIG MACHINE WARNER BROS.	Goo Goo Dolls
12	12	DON'T KNOW WHY [illegible]	Norah Jones
9	9	WHEREVER YOU WILL GO RCA	The Calling
14	14	STEVE MCQUEEN A&M/INTERSCOPE	Sheryl Crow
13	13	HELLA GOOD [illegible]	No Doubt
19	19	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
16	16	SOMEWHERE OUT THERE [illegible]	Our Lady Peace
18	18	IN A LITTLE WHILE [illegible]	Uncle Kracker
17	17	GOODBYE TO YOU MAVERICK/WARNER BROS.	Michelle Branch
21	21	ELECTRICAL STORM INTERSCOPE ◄ AIRPOWER ►	U2
23	23	JUST LIKE A PILL ARISTA ◄ AIRPOWER ►	Pink
21	22	DON'T LET ME GET ME ARISTA	Pink
25	25	ON A HIGH [illegible]	Duncan Sheik
23	24	OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	BBMak
26	26	IN MY PLACE [illegible]	Coldplay
		THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
29	29	SPIN DREAMWORKS	Lifehouse
27	27	GOOD FRIEND EPIC	Nine Days
20	20	THE RISING [illegible]	Bruce Springsteen
		BREATHE YOUR NAME [illegible]	Sixpence None The Richer
31	31	LIFE GOES ON CURB	LeAnn Rimes
31	32	FREAKSHOW WIND-UP	Stretch Princess
32	28	AMBER [illegible]	311
33	33	BARENAKED JIVE	Jennifer Love Hewitt
34	34	RUNNING AWAY ISLAND/IDJMG	Hoobastank
35	35	COULD IT BE ANY HARDER RCA	The Calling
36	30	DAYS GO BY [illegible]	Dirty Vegas
		UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw
36	36	EVERYDAY ISLAND/IDJMG	Bon Jovi
38	38	THINKING OVER [illegible]	Dana Glover
		CRY WARNER BROS.	Faith Hill

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 108 mainstream rock stations, 84 modern rock stations, 86 adult contemporary stations and 79 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 28 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ◆ Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

Now from Billboard

The best source of venue information for promoters, producers, agents, managers and event planners.

2002 AudArena Guide



You get detailed information on the venues including:

- CONTACT INFORMATION
- CAPACITIES
- STAGING CONFIGURATIONS
- SERVICES
- MARKETING POPULATION
- TICKETING RIGHTS
- PLUS, an entire FACILITY BUYER'S GUIDE listing those who supply and service the arena industry.

For faster service order online @ www.orderbillboard.com or call toll-free 1-800-344-7119 International: 732-363-4156

Or send payment for $99 plus $7 shipping & handling ($15 for international orders) with this ad to: Billboard Directories, PO Box 24970, Nashville, TN 37202. Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To advertise, Lee Ann Photoglo: 615-321-4294 • laphotoglo@billboard.com Cynthia Mellow: 615-321-9172 • cmellow@billboard.com

BBAA2102

Billboard HOT 100 AIRPLAY

OCTOBER 5, 2002

THIS WEEK	LAST WEEK	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	**Dilemma** — NUMBER 1
2	2	**Gangsta Lovin'**
3	3	**Complicated**
4	4	**Cleanin' Out My Closet**
5	6	**One Last Breath**
6	5	**I Need A Girl (Part Two)**
7	9	**Hey Ma**
8	22	**Work It**
9	12	**Move B***h
10	8	**Just Like A Pill**
11	7	**Hot In Herre**
12	11	**Nothin'**
13	10	**Happy**
14	13	**Gotta Get Thru This**
15	14	**If I Could Go!**
16	28	**Luv U Better**
17	19	**Trade It All**
18	25	**Like I Love You**
19	18	**I Care 4 U**
20	17	**A Thousand Miles**
21	29	**Underneath It All**
22	21	**Good Times**
23	34	**Sk8er Boi**
24	20	**No Such Thing**
25	27	**Baby**
26	26	**Heaven**
27	31	**Beautiful Mess**
28	15	**Just A Friend 2002**
29	36	**Somebody Like You**
30	33	**Ten Rounds With Jose Cuervo**
31	30	**The Impossible**
32	16	**Down 4 U**
33	38	**Cry**
34	37	**Po' Folks**
35	24	**The Middle**
36	23	**Hero**
37	32	**Soak Up The Sun**
38	35	**Stingy**
39	—	**Lose Yourself**
40	60	**A Moment Like This**
41	43	**Goodbye To You**
42	44	**Dontchange**
43	50	**Gimme The Light**
44	42	**Ordinary Day**
45	41	**Where Are You Going**
46	40	**The Good Stuff**
47	39	**I Miss My Friend**
48	48	**Somewhere Out There**
49	51	**Work In Progress**
50	49	**Dirrty**
51	46	**Running Away**
52	58	**Where Would You Be**
53	45	**By The Way**
54	52	**American Child**
55	57	**Oh Yeah!**
56	54	**Aerials**
57	69	**When The Last Time**
58	64	**Landslide**
59	61	**Objection (Tango)**
60	65	**My Town**
61	47	**I Keep Looking**
62	53	**Unbroken**
63	—	**These Days**
64	—	**The Game Of Love**
65	62	**Burnin' Up**
66	59	**I Do (Wanna Get Close To You)**
67	63	**Two Wrongs**
68	70	**Prayer**
69	73	**Stole**
70	—	**She'll Leave You With A Smile**
71	56	**Courtesy Of The Red, White And Blue (The Angry American)**
72	—	**Who's Your Daddy?**
73	75	**Don't Know Why**
74	68	**Flake**
75	72	**Electrical Storm**

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service: 926 stations in Top 40, Pop, R&B/Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

Billboard HOT 100 SINGLES SALES

OCTOBER 5, 2002

THIS WEEK	LAST WEEK	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	10	**A Moment Like This** — NUMBER 1
2	1	**Don't Mess With My Man**
3	2	**The Star Spangled Banner**
4	7	**All The Things She Said**
5	4	**A Little Less Conversation**
6	3	**Long Time Gone**
7	6	**For All Time**
8	8	**Papa Don't Preach**
9	5	**Two Wrongs**
10	9	**The Rising**
11	13	**Blue Jeans**
12	27	**Gimme The Light**
13	—	**Heatseeker**
14	12	**I'm Gonna Be Alright**
15	15	**Here And Now (Full Circle)**
16	16	**Lights, Camera, Action!**
17	24	**Day + Night**
18	20	**Out Of My Heart (Into Your Head)**
19	18	**Over The Years**
20	62	**It's The Weekend**
21	28	**If You Only Knew**
22	17	**Wherever You Will Go**
23	19	**Sex, Money, & Music**
24	22	**I Don't Really Know**
25	29	**Us Against The World**
26	26	**Grindin'**
27	—	**Love It**
28	23	**A Different Kind Of Love Song**
29	21	**Full Moon**
30	—	**Like I Love You**
31	14	**Heaven**
32	39	**When The Last Time**
33	11	**God Bless The USA**
34	30	**Me U Want**
35	25	**That's What Girls Do**
36	74	**Hush Lil' Lady**
37	34	**Give It To Me**
38	44	**Hey Ma**
39	—	**Waitin' For The DJ**
40	36	**I Don't Want To Miss A Thing**
41	31	**Slow Dance**
42	33	**Girlfriend**
43	37	**Complicated**
44	45	**Luv U Better**
45	—	**That's Just Jessie**
46	42	**Nothin'**
47	47	**Throw It Up**
48	38	**Hot In Herre (Vinyl)**
49	56	**I've Got You**
50	—	**My First Love**
51	40	**Hot In Herre (CD)**
52	51	**Just A Friend 2002 (CD)**
53	48	**Gots To Be**
54	49	**Can't Fight The Moonlight**
55	46	**The Impossible**
56	54	**Move B***h
57	52	**Song For The Lonely**
58	35	**Soldier's Heart**
59	59	**Just Like A Pill**
60	72	**Why Don't We Fall In Love**
61	41	**Crew Deep**
62	—	**Oh Yeah!**
63	61	**Who U Rollin Wit?**
64	—	**Underneath It All**
65	—	**In Tha Ghetto**
66	—	**Rocky Top '96**
67	75	**In Da Wind**
68	58	**Baby's Got A Temper**
69	53	**America The Beautiful**
70	69	**Big Poppa/Warning**
71	68	**A New Day Has Come**
72	55	**U Don't Have To Call**
73	—	**Love Of My Life (An Ode To Hip Hop)**
74	—	**Rapture (Tastes So Sweet)**
75	—	**I Should Be Sleeping**

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Billboard HOT 100

Nielsen Broadcast Data Systems / Nielsen SoundScan

The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select non-monitored radio stations.

LAST WEEK	2 WKS. AGO	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
		NUMBER 1 / GREATEST GAINER/SALES — 1 Week At Number 1		
1	52	60	**A MOMENT LIKE THIS** ○	Kelly Clarkson	1
2	1	1	**DILEMMA**	Nelly Featuring Kelly Rowland	1
3	2	2	**GANGSTA LOVIN'**	Eve Featuring Alicia Keys	2
4	3	3	**COMPLICATED** ○	Avril Lavigne	2
5	4	4	**CLEANIN' OUT MY CLOSET**	Eminem	4
6	6	7	**ONE LAST BREATH**	Creed	6
7	5	6	**I NEED A GIRL (PART TWO)** ○	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri	4
8	11	18	**HEY MA** ○	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya	8
9	8	9	**JUST LIKE A PILL** ○	Pink	8
10	13	13	**MOVE B***CH** ○	Ludacris Featuring Mystikal & Infamous 2.0	10
		GREATEST GAINER/AIRPLAY		
11	24	42	**WORK IT**	Missy "Misdemeanor" Elliott	11
12	7	5	**HOT IN HERRE** ○	Nelly	1
13	10	11	**GOTTA GET THRU THIS** ○	Daniel Bedingfield	10
14	9	▮	**HAPPY** ○	Ashanti	8
15	15	19	**IF I COULD GO!** ○	Angie Martinez Featuring Lil' Mo & Sacario	15
16	12	12	**NOTHIN'** ○	N.O.R.E.	10
17	26	27	**LIKE I LOVE YOU** ○	Justin Timberlake	17
18	27	35	**UNDERNEATH IT ALL** ○	No Doubt Featuring Lady Saw	18
19	19	22	**I CARE 4 U**	Aaliyah	19
20	20	21	**TRADE IT ALL**	Fabolous Featuring P. Diddy & Jagged Edge	20
21	28	45	**LUV U BETTER** ○	LL Cool J	21
22	22	23	**GOOD TIMES**	Styles	22
23	34	47	**SK8ER BOI**	Avril Lavigne	23
24	17	15	**NO SUCH THING**	John Mayer	13
25	18	17	**A THOUSAND MILES** ○	Vanessa Carlton	5
26	23	16	**HEAVEN** ○	DJ Sammy & Yanou Featuring Do	8
27	30	36	**BABY**	Ashanti	27
28	14	10	**JUST A FRIEND 2002** ○	Mario	4
29	29	29	**THE IMPOSSIBLE** ○	Joe Nichols	29
30	31	31	**BEAUTIFUL MESS**	Diamond Rio	30
31	36	34	**SOMEBODY LIKE YOU**	Keith Urban	31
32	41	50	**GOODBYE TO YOU**	Michelle Branch	32
33	16	14	**DOWN 4 U**	Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita	6
34	35	26	**TEN ROUNDS WITH JOSE CUERVO**	Tracy Byrd	26
35	39	41	**CRY**	Faith Hill	35
36	37	48	**PO' FOLKS** ○	Nappy Roots Featuring Anthony Hamilton	36
37	38	38	**ORDINARY DAY** ○	Vanessa Carlton	37
38	21	20	**HERO**	Chad Kroeger Featuring Josey Scott	3
39	25	24	**THE MIDDLE**	Jimmy Eat World	5
40	32	25	**SOAK UP THE SUN**	Sheryl Crow	17
41	51	70	**GIMME THE LIGHT** ○	Sean Paul	41
42	33	33	**STINGY**	Ginuwine	33
		HOT SHOT DEBUT		
43			**LOSE YOURSELF**	Eminem	43
44	46	57	**DONTCHANGE**	Musiq	44
45	45	54	**SOMEWHERE OUT THERE**	Our Lady Peace	45
46	44	53	**RUNNING AWAY**	Hoobastank	44
47	43	39	**WHERE ARE YOU GOING**	Dave Matthews Band	39
48	49	67	**DIRRTY**	Christina Aguilera Featuring Redman	48
49	42	28	**THE GOOD STUFF**	Kenny Chesney	22
50	40	30	**I MISS MY FRIEND**	Darryl Worley	28
51	53	61	**WORK IN PROGRESS**	Alan Jackson	51
52	47	43	**BY THE WAY** ○	Red Hot Chili Peppers	34
53	62	68	**WHERE WOULD YOU BE**	Martina McBride	53
54	54	72	**AMERICAN CHILD**	Phil Vassar	54
55	55	63	**OBJECTION (TANGO)**	Shakira	55
56	59	66	**OH YEAH!** ○	Big Tymers Featuring Tateeze, Boo & Gotti	56
57	57	58	**AERIALS**	System Of A Down	55
58	72	80	**WHEN THE LAST TIME** ○	Clipse	58
59	67	76	**LANDSLIDE**	Dixie Chicks	59
60	58	65	**I DO (WANNA GET CLOSE TO YOU)** ○	3LW Featuring P. Diddy & Loon	58
61	66	79	**DON'T MESS WITH MY MAN** ○	Nivea Featuring Brian & Brandon Casey	61
62	60	51	**TWO WRONGS** ○	Wyclef Jean Featuring Claudette Ortiz	28
63	69	—	**MY TOWN**	Montgomery Gentry	63
64	50	37	**I KEEP LOOKING**	Sara Evans	35
65	56	44	**UNBROKEN**	Tim McGraw	26
66			**THE GAME OF LOVE**	Santana Featuring Michelle Branch	66
67			**THESE DAYS**	Rascal Flatts	67
68	63	69	**BURNIN' UP**	Faith Evans Featuring Missy "Misdemeanor" Elliott	60
69	76	—	**STOLE**	Kelly Rowland	69
70	74	—	**PRAYER**	Disturbed	70
71			**SHE'LL LEAVE YOU WITH A SMILE**	George Strait	71
72	61	62	**COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)**	Toby Keith	25
73	78	—	**DON'T KNOW WHY**	Norah Jones	73
74			**WHO'S YOUR DADDY?**	Toby Keith	74
75	73	74	**FLAKE**	Jack Johnson	73
76	65	56	**LONG TIME GONE** ○	Dixie Chicks	7
77	77	—	**ELECTRICAL STORM**	U2	77
78	64	52	**LOVE AT FIRST SIGHT** ○	Kylie Minogue	23
79	75	75	**SWEETNESS**	Jimmy Eat World	75
80	70	71	**IN DA WIND** ○	Trick Daddy Featuring Cee-Lo & Big Boi	70
81	71	64	**BIG MACHINE**	Goo Goo Dolls	64
82	82	86	**LOVE OF MY LIFE (AN ODE TO HIP HOP)** ○	Erykah Badu Featuring Common	82
83	80	77	**GRINDIN'** ○	Clipse	30
84	68	46	**FEEL IT BOY**	Beenie Man Featuring Janet	28
85	79	59	**WHY DON'T WE FALL IN LOVE** ○	Amerie	23
86	83	85	**I'D RATHER** ○	Luther Vandross	83
87	86	81	**SHE WAS**	Mark Chesnutt	62
88	88	89	**STEVE MCQUEEN** ○	Sheryl Crow	88
89	85	90	**MY FRIENDS OVER YOU** ○	New Found Glory	85
90	87	84	**WALKING AWAY** ○	Craig David	44
91	81	78	**THE RISING** ○	Bruce Springsteen	52
92	92	—	**LITTLE THINGS** ○	India.Arie	92
93	90	88	**DRIFT & DIE**	Puddle Of Mudd	61
94	96	—	**THE STREETS** ○	WC Featuring Nate Dogg	94
95	89	87	**SHE LOVES ME NOT**	Papa Roach	76
96	95	96	**CALL ME** ○	Tweet	31
97			**ARE WE CUTTIN'** ○	Pastor Troy Featuring Ms. Jade	97
98	98	—	**WHEN YOU LIE NEXT TO ME**	Kellie Coffey	54
99	97	99	**I'VE GOT YOU** ○	Marc Anthony	81
100	84	73	**OUT OF MY HEART (INTO YOUR HEAD)** ○	BBMak	56

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for ●. * Indicates ● unavailable, in which case, catalog number is for ○, ◐, ◒, ◑ or ◓ respectively, based on availability. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

Billboard SINGLES AND TRACKS SONG INDEX

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

25 ROSAS (Edimusa, ASCAP) LT 32

— A —

ADDICTIVE (Herbilicious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP/EMI April, ASCAP/Black Fountain, ASCAP), CLM/HL/WBM, RBH 48
AERIALS (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 57
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/De Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP) RBH 71
ALL EYEZ ON ME (MonDeenise, ASCAP/EMI Blackwood, BMI/Famous, ASCAP/Eiseman, BMI/Hen-Al, BMI/Kings Road, BMI/WB, ASCAP/Yellowbrick Road, ASCAP/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP), HL/WBM, RBH 90
AMERICAN CHILD (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 9; H100 54
AMOR DE INTERNET (Not Listed) LT 33
EL AMOR NO TIENE EDAD (Arpa, BMI) LT 47
ANGEL DE AMOR (Warner-Tamerlane, BMI/EMI Blackwood, BMI/Big Cojones, BMI) LT 8
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, RBH 40
ARBOLES DE LA BARRANCA (San Antonio, BMI) LT 28
ARE WE CUTTIN' (Pastor Troy, BMI/Virginia Beach, ASCAP/WB, ASCAP/WhoseltseitgonB, ASCAP), WBM, H100 97, RBH 52
ARRANCAME (Ser-Ca, BMI) LT 50
ASEREJE (Sony/ATV Latin, BMI) LT 13
AT THE END OF THE DAY (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 35

— B —

BABY (Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Still N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL, H100 27; RBH 9
BABY DO THOSE THINGS (Big Bert, BMI/Songs Of Windswept Pacific, BMI/E.D. Duz-It, BMI/Roy1Son, BMI/Greg Cham, BMI/Broken English, BMI/Prodigal Son, BMI/Drano's, BMI/Universal-PolyGram International, ASCAP/Oh! God, ASCAP) RBH 78
THE BALL (Songs Of Copyright.net, ASCAP/James Otto, ASCAP/Copyright Management Services, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 57
BAM BAM (F.I.P.P., BMI) LT 42
BEAUTIFUL GOODBYE (Acuff-Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 41
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 2; H100 30
BIG MACHINE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 81
BRAID MY HAIR (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH 27
BROWN SUGAR (EXTRA SWEET) (Not Listed) RBH 97
BURNIN' UP (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Dozier, BMI/Songs Of Universal, BMI), HL, H100 68; RBH 20
BY MYSELF (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) RBH 50
BY THE WAY (Moebetoblame, BMI), HL, H100 52

— C —

CADA DIA MAS (Not Listed) LT 36
CADILLAC TEARS (Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP/WB, ASCAP), HL/WBM, CS 42
CALL ME (FoShawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 96
CAN U HELP ME (U.R. IV, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP), HL, RBH 88
CAPRICHO MALDITO (Arpa, BMI) LT 44
CARALUNA (Warner-Tamerlane, BMI) LT 40
CARITO (DON'T TELL ME NO) (EMI April, ASCAP/Gaira Bay, ASCAP) LT 23
CHING, CHING (Nelstar, SOCAN/Mawga Dawg, SOCAN/Sony/ATV Canada, SOCAN/Worldwide West, SOCAN/Virginia Beach, ASCAP/WB, ASCAP/Whothehellesleitsgonb, ASCAP/757, ASCAP), HL/WBM, RBH 44
CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP) CS 43
CLEANIN' OUT MY CLOSET (Ensign, BMI/Eight Mile Style, BMI), HL, H100 5; RBH 15
COMPLICATED (Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP/Almo, ASCAP), HL/WBM, H100 4
CON ELLA (F.I.P.P., BMI/Famous, ASCAP/Clear Mind, ASCAP) LT 24
CONNECTED FOR LIFE (Money Mack, BMI/Lester Bud, BMI/Gangsta Boogie, ASCAP/WB, ASCAP/Paper Route, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL/WBM, RBH 77
COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) (Tokeco Tunes, BMI) CS 20; H100 72
CREW DEEP (DJ Hi-Tek, BMI/Mass Confusion, ASCAP/WB, ASCAP/Bernard's Other, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/Bridgeport, BMI/Universal-Songs Of PolyGram, BMI/Rubber Band, BMI/Pubhowyalike, BMI/Zomba, BMI/Zomba, ASCAP/BDP, ASCAP), HL/WBM, RBH 85
CRUSH TONIGHT (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Shelly's House, SESAC/Gold Daddy, ASCAP/EMI April, ASCAP/Marvelous Things Of Music, ASCAP/Po Folk, BMI/Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP), HL, RBH 57
CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/Tound Tower, BMI), WBM, CS 13; H100 35
CUANDO TE ACUERDES DE MI (Crisma, SESAC) LT 17

— D —

DEL OTRO LADO DEL PORTON (Marfre, BMI) LT 27
DILEMMA (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP), HL/WBM, H100 2; RBH 1
A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 5
DIRRTY (Xtina, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper Cameron, BMI), WBM, H100 48
EL DOLOR DE TU PRESENCIA (JKMC, ASCAP/Universal Musica, ASCAP) LT 1
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 44; RBH 12
DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 73
DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP), HL, H100 61; RBH 36
DON'T SAY NO, JUST SAY YES (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 66
DOWN 4 U (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Pookietoots, ASCAP/Inky-SiSi, BMI/Soldierz Touch, ASCAP/Songs Of Universal, BMI), HL, H100 33; RBH 31
DRIFT & DIE (WB, ASCAP/Jordan Rocks Music, ASCAP/Stero Supersonic, ASCAP), WBM, H100 93

— E —

ELECTRICAL STORM (U2, ASCAP/Universal-PolyGram International, ASCAP) H100 77
ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP) LT 10
ES POR AMOR (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 22
ESTOY SUFRIENDO (Liz, ASCAP/Edimonsa, ASCAP) LT 14
EVERYDAY ANGEL (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 46
EVERY RIVER (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Universal-Songs Of PolyGram International, BMI/Door Number One, BMI), HL/WBM, CS 27

— F —

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI), WBM, RBH 61
FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 26
FEEL IT BOY (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, H100 84; RBH 63
FLAKE (Bubble Toes, ASCAP/Universal, ASCAP), CLM, H100 75
FLOETIC (Jewel, ASCAP/Wells, ASCAP/Universal, ASCAP/Jatcat, ASCAP) RBH 47
FOCUS (Copyright Control) RBH 80
FOOLISH (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP/Baeza, ASCAP/Universal, ASCAP/Pookietoots, ASCAP), HL, RBH 41
FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 18
FUNNY (Divided, BMI/Universal, BMI/Smoobie, ASCAP/Leumelf, ASCAP) RBH 51

— G —

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 66
GANGSTA LOVIN' (Takin' Care Of Business, BMI) H100 3; RBH 2
GET UP & GET IT (Ruthless Attack, ASCAP/It's Platinum Brother, ASCAP/Sony/ATV Tunes, ASCAP/H&R Lastrada, ASCAP), HL, RBH 95
GET WITH ME (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Famous Monster, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/Music Of Windswept, ASCAP/Nfused, ASCAP/Mischkemusic, ASCAP), HL, RBH 99
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 41; RBH 13
GOODBYE TO YOU (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 32
THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 8; H100 49
GOOD TIMES (Jobete, ASCAP/EMI April, ASCAP), HL, H100 22; RBH 7
GOTTA GET THRU THIS (Reverb, BMI/Universal, BMI) H100 13
GRINDIN' (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 83; RBH 33
GROWING PAINS (DO IT AGAIN) (EMI April, ASCAP/Ludacris, ASCAP/P. King, ASCAP/Copyright Control/Warner-Tamerlane, BMI), HL/WBM, RBH 86

— H —

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP), HL/WBM, RBH 17
HAPPY (Takin' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI/Famous, ASCAP/Baeza, ASCAP/Universal, ASCAP), HL, H100 14; RBH 29
HEAVEN (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatyme, ASCAP), HL, H100 26
HEAVEN I NEED A HUG (R.Kelly, BMI/Zomba, BMI), WBM, RBH 92
HE IS (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Bran-Bran, BMI), HL, RBH 79
HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) RBH 55
HERO (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, BMI), HL/WBM, H100 38
HEY MA (Killa Cam, BMI/Next Level Groove, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, H100 8; RBH 11
HOT IN HERRE (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, H100 12; RBH 16

— I —

I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, H100 19; RBH 3
I'D LOVE TO LAY YOU DOWN (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 49
I DON'T REALLY KNOW (Heavenly Tunes, BMI) RBH 98
I DO (WANNA GET CLOSE TO YOU) (Marsky, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/D'mello's Diamond Cut, ASCAP/WB, ASCAP/Dee's Melodic Dream, ASCAP/Universal, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI), HL/WBM, H100 60; RBH 81
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP), HL, H100 86
IF HER LOVIN' DON'T KILL ME (EMI Full Keel, ASCAP/Big Grape, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 47
IF I COULD GO! (Media Noche, ASCAP/Mo Loving, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP/Lil Masiell's, BMI), HL, H100 15; RBH 26
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 29
I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 10; H100 64
I'M GONNA BE READY (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP/Jamyo, BMI), WBM, RBH 84
I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 5; H100 50
I'M NOT BREAKIN' (CDB, BMI/Wooley Swamp, BMI/Careers-BMG, BMI/Lingle, BMI), HL, CS 40
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI), HL, CS 3; H100 29
IN DA WIND (First N' Gold, BMI/Trick N' Rick, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Bubba Gee, BMI), WBM, H100 80; RBH 37
I NEED A GIRL (PART TWO) (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, H100 7; RBH 19
IN THE MORNING (EMI April, ASCAP/That's Plum's Song, ASCAP/It's Tea Tyme, ASCAP/Baboochka Tunes, ASCAP/Nyrraw, ASCAP), HL, RBH 60
I SHOULD BE... (ADS Music Writers, ASCAP) RBH 73
I'VE GOT YOU (Sony/ATV Songs, BMI/Cori Tiffani, BMI/K'Stuff, BMI), HL, H100 99
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 31

— J —

JOHN J. BLANCHARD (Almo, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP) CS 54
JUGO A LA VIDA (Flamingo, BMI) LT 39
JURO POR DIOS (LSM, BMI) LT 20
JUST A FRIEND 2002 (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, H100 28; RBH 23
JUST LIKE A PILL (Pink Publishing Designee, ASCAP/EMI April, ASCAP/Cyptron, BMI/EMI Blackwood, BMI/Pink Panther, ASCAP), HL, H100 9

— K —

KEEP LOVIN' YOU (Davel McKenzie, ASCAP/Hotta Than U, BMI) RBH 91
KILOMETROS (Sony/ATV Discos, ASCAP) LT 46

— L —

LA COSITA (BMG Songs, ASCAP) LT 43
LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, CS 15; H100 59
LA PLAYA (Sony/ATV Latin, BMI) LT 48
THE LAST MAN COMMITTED (Psychobilly, ASCAP) CS 39
LIFE HAPPENED (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 24
LIKE I LOVE YOU (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chad Chase, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 17; RBH 67
LITTLE THINGS (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, BMI/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI), HL/WBM, H100 92; RBH 45
LONG TIME GONE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL, CS 21; H100 76
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI) H100 43; RBH 58
A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Acuff-Rose, BMI), HL, CS 33
LOVE AT FIRST SIGHT (EMI Full Keel, ASCAP/Mushroom, APRA/Sony/ATV Cross Keys, ASCAP/Biffco, ASCAP/Universal, ASCAP), HL/WBM, H100 78
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmoe, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 82; RBH 30
LUV U BETTER (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 21; RBH 5

— M —

MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 45
MAS DEBIL QUE TU (Ser-Ca, BMI) LT 25
A MEMORY LIKE I'M GONNA BE (Cousin Mike, BMI/Murrah, BMI), WBM, CS 48
MENTIROSO (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP) LT 2
THE MIDDLE (Turkey On Rye, ASCAP), CLM, H100 39
MINE ALL MINE (Without Anna, ASCAP/Lone Talisman, ASCAP), CLM, CS 32
MODERN MAN (WB, ASCAP/QCS, ASCAP/Warner-Tamerlane, BMI/Chalkboard, BMI/Franne Gee, BMI), WBM, CS 55
A MOMENT LIKE THIS (BMG Scandinavia, STIM/Sony/ ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, H100 1
MORE THAN A WOMAN (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 64
MOVE B*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, H100 10; RBH 4
MULTIPLY (Hennessey For Everyone, BMI/VOCO, BMI/Alexra, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 43
MY FRIENDS OVER YOU (Blanco Meow, SESAC/Universal, SESAC), WBM, H100 89
MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP) CS 53
MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 11; H100 63

— N —

NINETEEN SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 56
NO ME ENSENASTE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 7
NO ME SE RAJAR (EMI April, ASCAP) LT 15
NO QUE NO (Rodali, BMI) LT 35
NO SE VIVIR (Universal-Canciones De Polygram, BMI) LT 41
NO SUCH THING (Specific Harm, ASCAP/Me Hold You, ASCAP), CLM, H100 24
NOTHIN' (Off Da Yelzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 16; RBH 8
NOTHINS FREE (TVT, ASCAP) RBH 74

— O —

OBJECTION (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI), HL, H100 55
OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, RBH 32
OH YEAH! (Money Mack, BMI) H100 56; RBH 24
ON A MISSION (WB, ASCAP/Mojo Dean, ASCAP/Beechtree, ASCAP/Old Desperados, ASCAP/N2D, ASCAP), WBM, CS 36
ONE DAY CLOSER TO YOU (EMI Full Keel, ASCAP/Blackmore Avenue, ASCAP/April Blue, ASCAP/Dannasongs, BMI/Ensign, BMI), HL, CS 30
ONE LAST BREATH (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 6
ONE MAN (Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL, RBH 25
ONE ON ONE (Twisted, ASCAP/EMI April, ASCAP/Hit Mecca, ASCAP/D Ron Dub, BMI), HL, RBH 70
ON MY BLOCK (B. B. Skee The Chump, ASCAP/Nash Mack, ASCAP/ThreeFiveTenn, ASCAP/WB, ASCAP/BMG Songs, ASCAP), WBM, RBH 72
ORDINARY DAY (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 37
OUT OF MY HEART (INTO YOUR HEAD) (Strongsongs, BMI/EMI, PRS/Famous, PRS), HL, H100 100

— P —

PERDONAME MI AMOR (Seg Son, BMI) LT 4
THE PLEDGE (Aurelius, ASCAP/DJ Irv, BMI/Blunts, Guns And Funs, ASCAP/Pookietoots, ASCAP) RBH 93
PO' FOLKS (Nappy Rotts, BMI/Tarpo, ASCAP) H100 36; RBH 18
POR LAS DAMAS (Edimonsa, ASCAP/EMI April, ASCAP) LT 31
POR MAS QUE INTENTO (Kike Santander, BMI) LT 9
PRACTICE LIFE (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP/Almo, BMI), HL, CS 44
PRAYER (Mother Culture, ASCAP/WB, ASCAP), WBM, H100 70
PUT ME DOWN (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Divine Mill, ASCAP/Ms. Wilson's Boys, ASCAP), WBM, RBH 75

— R —

REACT (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/WB, ASCAP/F.O.B., ASCAP), WBM, RBH 35
RED RAG TOP (Acuff-Rose, BMI/Sony/ATV Songs, BMI), HL, CS 22
RELAX YOUR MIND (Brown Lace, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Penn. State, BMI/Urban Legendz, BMI/World Of Flowers, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Pinnacle Songs, ASCAP/Famous, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, RBH 62
REP YO CITY (Zomba, BMI/E-Forty, BMI/2 Kids, ASCAP/Zomba, ASCAP/Pimp My Pen International, ASCAP/Kumbaya, ASCAP/All My Publishing, BMI/TVT, ASCAP/Swole, ASCAP), WBM, RBH 96
THE RISING (Bruce Springsteen, ASCAP), WBM, H100 91
ROCK IT (One Up, BMI) RBH 87
ROCK THE PARTY (Big T-Rock, BMI/Mensky, BMI/Janice Combs, BMI/EMI Blackwood, BMI), HL, RBH 68
RUNNING AWAY (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 46

— S —

SHE'LL GO ON YOU (Sony/ATV Tree, BMI/Cake Taker, BMI/March Family, BMI), HL, CS 52
SHE'LL LEAVE YOU WITH A SMILE (Cal IV, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 17; H100 71
SHE LOVES ME NOT (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP), CLM, H100 95
SHE WAS (Murrah, BMI/Melanie Howard, ASCAP), WBM, H100 87
SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI) RBH 89
SINGLE FOR THE REST OF MY LIFE (State Of Mind Muzik, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Pooh Bear, ASCAP/J. Boyd, ASCAP), HL, RBH 94
SI TU TE VAS [DON'T SAY GOODBYE] (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP) LT 34
SI TUVIERA QUE ELEGIR (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 45
SK8ER BOI (Irving, BMI/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 23
SOAK UP THE SUN (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 40
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 4; H100 31
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 34
SOMETHING WORTH LEAVING BEHIND (Sony/ATV Tree, BMI), HL, CS 25
SOMEWHERE OUT THERE (Under Zenith, SOCAN/Sony/ATV Canada, SOCAN), HL, H100 45
STARS ON THE WATER (Granite, ASCAP/Coolwell, ASCAP) CS 60
STEP IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 76
STEVE MCQUEEN (Warner-Tamerlane, BMI/Old Crow, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, H100 88
STILL FLY (Money Mack, BMI) RBH 39
STINGY (W.B.M. Music, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Black Baby, SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, H100 42; RBH 10
STOLE (BMG Songs, ASCAP/Little Engine, ASCAP/Big Caboose, ASCAP), HL, H100 69; RBH 59
THE STREETS (Base Pipe, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Nate Dogg, BMI) H100 94; RBH 53
STRONG ENOUGH TO BE YOUR MAN (Post Oak, BMI) CS 23
SWEETNESS (Turkey On Rye, ASCAP), CLM, H100 79

— T —

TAINTED (Donut Boy, ASCAP/EMI April, ASCAP/Priestlyhood, ASCAP/Zifi, ASCAP/Andwele, ASCAP/Karieem Riggins, ASCAP), HL, RBH 65
TALKIN TO ME (Vice Game, BMI) RBH 54
TANTO QUE TE DI (Fonsi, ASCAP/Brantunes, ASCAP/Maximo Aguirre, BMI) LT 30
TE AVISO, TE ANUNCIO (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 49
TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 1; H100 34
TE SOLTE LA RIENDA (BMG, BMI) LT 16
TE VAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 38
THESE ARE THE DAYS (WB, ASCAP/Platinum Plow, ASCAP/hollydarsy, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI), WBM, CS 51
THESE DAYS (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 14; H100 67
THICKER THAN BLOOD (In My Dreams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP), WBM, CS 19
THIS SIDE (Queen's Counsel, ASCAP) CS 58
A THOUSAND MILES (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 25
'TIL NOTHING COMES BETWEEN US (Curb Congregation, SESAC/Monkids, SESAC/Lil-Stratton, SESAC/Hope-N-Cal, BMI/Rebecca Marshall, ASCAP), HL, CS 28
TODO MI AMOR [THE ONE YOU LOVE] (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 11
TONIGHT I'M GONNA LET GO (Zomba, ASCAP/Nikeeya, ASCAP/Dunn Ruff Muzique, ASCAP/Acuff-Rose, BMI/Warner-Tamerlane, BMI/T'Ziah's, BMI/Ramp, BMI/Killa 4, ASCAP/Dutty Nigga, ASCAP) RBH 56
TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Air Control, ASCAP), HL, H100 20; RBH 14
THE TRUTH (Zomba, BMI/R.Kelly, BMI), WBM, RBH 83
TU FORMA DE SER CUMBIA (Copyright Control) LT 26
TWO WRONGS (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, BMI/Tee-Bass, BMI), HL, H100 62; RBH 22

— U —

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 42
UNA LAGRIMA NO BASTA (ADG, SESAC) LT 21
UNBROKEN (WB, ASCAP/Platinum Plow, ASCAP/Almo, ASCAP/Anwa, ASCAP), HL/WBM, CS 12; H100 65
UNDERNEATH IT ALL (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 18
UNUSUALLY UNUSUAL (WB, ASCAP), WBM, CS 34

— V —

VESTIDO BLANCO (Edimonsa, ASCAP) LT 37
VIVIENDO (Warner-Tamerlane, BMI/Fernando Osorio, BMI/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 18
VOY A VOLVERTE LOCA (Ventura, ASCAP) LT 12
VUELA MUY ALTO (World Deep, BMI/Sony/ATV Latin, BMI) LT 3

— W —

WAITIN' ON JOE (MAS Venture, BMI/Misterssippi, BMI) CS 38
WALKING AWAY (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 90
WANKSTA (Not Listed) RBH 49
WAY OF LIFE (Money Mack, BMI/Careers-BMG, BMI/Warner-Tamerlane, BMI/EMI Full Keel, ASCAP/Franne Golde, BMI), HL/WBM, RBH 82
THE WAY WE BALL (Lucky, BMI) RBH 69
WHEELS (Seedhouse, BMI) CS 50
WHEN THE LAST TIME (Terradome, ASCAP/GenMarc, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 58; RBH 21
WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie Coffey, ASCAP/Platinum Plow, ASCAP/Lillywilly, ASCAP/Kelodies, ASCAP), WBM, H100 98
WHERE ARE YOU GOING (Colden Grey, ASCAP), CLM, H100 47
WHERE WOULD YOU BE (Castle Street, ASCAP/Mr. Noise, BMI/We Make Music, BMI) CS 6; H100 53
WHO'S YOUR DADDY? (Tokeco Tunes, BMI) CS 16; H100 74
WHY DON'T WE FALL IN LOVE (Vice Game, BMI), HL, H100 85; RBH 38
WHY I LOVE YOU (Kharatroy, ASCAP/Nine Houses, ASCAP/Strange Motel, ASCAP/David McPhersongs, BMI) RBH 28
WORK IN PROGRESS (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 7; H100 51
WORK IT (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 11; RBH 6

— Y —

YO PUEDO HACER (Hecho A Mano, ASCAP/Latin Beat, ASCAP/EMI April, ASCAP) LT 19
YO TE SEGUIRE QUERIENDO (Pro Edi, BMI) LT 29
YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver, ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 37
YOU DA MAN (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) CS 59
YOU KNOW THAT I LOVE YOU (Jamie Hawkins, BMI/Sony/ATV Tunes, ASCAP/Chris Absolam, ASCAP/Richard Smith, ASCAP), HL, RBH 46
YOUNG & SEXY (Triumph Sound, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Excuse-Moi, ASCAP/The Writing Factory, ASCAP), HL, RBH 100
Y TU TE VAS (WB, ASCAP) LT 6

Ocean Way Mixes Latest Gear With 'A Vintage Vibe'

Continued from page 1

from Ocean Way, but when I was finally old enough to do the gig I'd dreamed of as a kid, everyone else had remodeled, in some asinine quest to remain modern. They'd wiped out the very thing that made them great. [Ocean Way] had the good sense never to touch the walls. It felt like you were in a real studio—you felt connected to music history."

That analysis of Ocean Way Recording, a multi-room recording, mix, and mastering facility celebrating its 25th anniversary, is shared by innumerable audio professionals. The studio at 6050 Sunset Blvd. is the most visible aspect of a multifaceted operation that includes the two-studio Record One complex in Sherman Oaks, Calif.; an equipment rental company; a monitor and consulting business; and complete studio setups for location recording, all overseen by founder Allen Sides.

The path to Ocean Way's present reveals a direct line from the flagship facility's past. It was at 6050 Sunset Blvd. that legendary producer/ engineer/ inventor/studio owner Bill Putnam built United Recording in 1957. Putnam had established Universal Recording in Evanston, Ill., a decade earlier, pioneering new recording techniques and developing specialized equipment. Universal Recording and its manufacturing arm, Universal Audio, quickly moved to Chicago, where Putnam recorded the Harmonicats' "Peg O' My Heart"—considered the first pop record to employ artificial reverberation. At the behest of his clients, Putnam opened a West Coast studio, selling his interest in Universal Recording.

In the early 1960s, Putnam acquired Western Recorders at a neighboring building, 6000 Sunset, and United Western was born. While the studios were drawing such artists as Frank Sinatra, Nat "King" Cole, Bing Crosby, and Ray Charles, Universal Audio—by then known as UREI—continued to develop innovative tools for the recording and processing of sound.

"I was doing recordings [at United] in the late '50s and early '60s," recalls engineer/producer Bruce Swedien. "I came out and did some recordings for a Chicago advertising agency and then some jazz recordings. Bill Putnam, who was my mentor, introduced me to this extremely tall, skinny kid in the late 1960s. Bill referred to him as 'that hi-fi kid.' "

The "kid" was Sides, a former runner at Western Recorders. Sides opened a demo room in a garage on Ocean Way in Santa Monica Canyon in 1974, making live-to-2-track recordings to demonstrate his tri-amplified theater speakers. While his speaker design was popular, often his recordings inspired greater interest.

In 1977, Sides purchased enough equipment to fill his three rented garages from UREI manager Ray Combs for $6,000. Putnam was out of town, UREI was short on space, and Sides needed equipment for his recording business. Putnam was annoyed that the equipment had been sold for so little but was intrigued by "that hi-fi kid."

"Bill and I just clicked immediately, and we became very good friends and business partners," Sides says. "Bill was a total sound fanatic like myself, and I invited him down to the garage to hear my speaker system. He said he had never heard anything like it."

Not only had Sides established a recording studio filled with quality equipment, but Putnam also offered him exclusive rights to sell all surplus equipment for UREI and United and Western. Soon, the two began to acquire the inventories of bankrupt or closed studios across the U.S., affording Sides a dizzying choice of microphones, echo plates, pianos—everything he could possibly need for his growing recording schedule. Such artists as Ry Cooder, Victor Feldman, and Wayne Henderson kept the studio humming.

With four months' worth of bookings, Sides' lease was abruptly canceled. Fortunately, Putnam agreed to lease Studio B at United, the control room of which Sides redesigned. "One of the first big sessions we did was Bette Midler's 'The Rose,' with full orchestra," Sides recalls. "It was a big song, and the producer, Paul Rothchild, became a great client. Paul introduced another producer/engineer to us, Bruce Botnick. Bruce tried the room and loved it—he did two consecutive Kenny Loggins records with us, both of which went platinum."

When Sides took over Studio B at United, he brought the Ocean Way name with him. Ocean Way became a hub for jazz, recording such legends as Oscar Peterson, Sarah Vaughan, Ella Fitzgerald, and Count Basie, who cut his final three records there. Later, Bruce Hornsby's "The Way It Is" made Studio B's 1927 Steinway piano famous.

"It's what I would call the combination of technical and business sense that no one else has," Swedien says. "Bill Putnam is the only guy I've ever seen with that—except for Allen."

By 1982, Sides had leased Studio A from Putnam. The room where Sinatra had recorded "It Was a Very Good Year" was immediately one of the top rooms in Los Angeles. When Putnam, slowed by health problems, sold his companies to audio products giant Harman, the firm agreed to sell the Western building and its contents to Sides. Ultimately, he purchased the United building from Putnam as well. (Putnam passed away in 1989.)





PHOTO: DAVID COGGIN

Swinging Through the Years. Bill Putnam, left, whose United Recording is the progenitor of Ocean Way, with Bing Crosby, an early client. At right, Ocean Way owner Allen Sides, seated, with Brian Setzer.

AN ALLURING ENVIRONMENT

The acquisition of the two buildings complete, Sides modified and rebuilt studios and equipment, creating an alluring environment under the Ocean Way banner for top artists, producers, and engineers.

"Allen understands the essentials of what producers and artists need," Warner Bros. senior A&R/staff producer Rob Cavallo explains. "That 'big picture' stuff, like truly great-sounding monitors, truly functioning boards. The maintenance is fantastic; everything sounds like it is supposed to sound.

"It's his personal vibe as well," Cavallo adds. "He understands what we're going for when we go into a studio, and he supplies it so well and in such a comfortable manner."

With Ocean Way taking its place among the elite recording studios, Sides was in need of more space. Swedien and Quincy Jones, meanwhile, were looking for a place to record Jones' *Back on the Block* and inquired about a studio that could accommodate the project. With this in mind, Sides acquired Record One in Sherman Oaks; after some renovations, the facility was soon fully booked.

"Allen and I had both dreamed of having a huge, totally discrete Neve desk with at least 80 inputs," Swedien recalls. "He went ahead and did it. It was two 40-input Neve 8078 desks that Allen combined seamlessly into one gigantic, totally discrete desk. *Back on the Block* is very layered and textured, and the gorgeous sound on that was predicated on Allen wanting to do it. I even came up with a name for [the console] that I put on the album—I called it 'Colossus.' "

Back on the Block earned Swedien one of his five Grammy Awards. Those Grammys have a common trait: All were for albums recorded and/or mixed, at least in part, at one of Sides' recording studios. "I did part of *Thriller* with Michael [Jackson] at Ocean Way," Swedien says. "I did some of *Bad* and *Dangerous* at Ocean Way. I did most of *Back on the Block* at Record One, and also with Quincy, we did almost all of *Q's Jook Joint* at Record One."

Of the Goo Goo Dolls' hit "Iris," Cavallo says, "After we did 'Iris,' which was fully recorded at Record One's Studio A, for the next year or two, we were approached with 'Can we get that "Iris" sound?' "

Producer/engineer Jack Joseph Puig, mix engineer for "Iris," among many others, has been ensconced in Ocean Way's Studio A for six years. "There are places where, for whatever reason, the energy is right," Puig says. "This is the Sonny & Cher room; this is Michael Jackson's 'Beat It,' this is Lionel Richie's 'All Night Long,' this is 'Garden Party' by Ricky Nelson. It's Sinatra, Green Day, No Doubt, Hole, Weezer. It's Black Crowes, Counting Crows, Sheryl Crow. What I like about it is [that] they have allowed me to tailor this room for me. Everything in this room is highly modified with one thing in mind: to try to make great-sounding records."



PHOTO: DAVID COGGIN

Count Them In. Counting Crows take a break at Ocean Way's Studio A. Pictured, from left, are mixer Jack Joseph Puig, the Crows' David Immergluck, producer Steve Lillywhite, and the Crows' Adam Duritz and Dan Vickrey.

In 1996, Sides and Gary Belz, owner of House of Blues Studios in Memphis and L.A., purchased an 1850s-era church on Music Row, establishing Ocean Way Nashville. While it quickly became one of Nashville's premier facilities, Sides—busy with projects in L.A.—rarely spent time at Ocean Way Nashville. In 2001, Belmont University purchased the facility to strengthen its School of Music and Mike Curb School of Music Business (named for the founder of Curb Records).

Early in 2000, Sides was approached by an investor who was interested in purchasing the Western building at 6000 Sunset. Although he was not keen to sell, Sides quoted a figure that, to his surprise, was accepted. Now known as Cello Studios, the four-room facility is continuing the tradition of Putnam and Sides, drawing the elite artists, producers, and engineers who have always appreciated the attention to quality for which the building is known.

LAUNCHING STUDIO D

With the sale of the Western building, Sides began plans for a new mastering studio, forming a joint venture with JVC America called Ocean Way/ JVC Mastering. Most recently, Sides has announced the imminent completion of Ocean Way's Studio D, which will house a Neve 88R console. "My Studio D has been three years in the making," Sides says, "but we finally finished it. I'm very particular, so I sat down and mixed for four, five hours [on the 88R], and I just fell in love with it."

Engineer/producer Al Schmitt, a fan of the 88R who recorded Natalie Cole's "Unforgettable" in Ocean Way Studio B, says, "I'm happy about that. As soon as we heard ["Unforgettable"], everyone knew it was going to be a smash. The acoustics of the room are just phenomenal. A couple of Allen's [Neumann] M50 [microphones], and you're off and running."

Engineer Dave Reitzas adds, "You could call it a well-kept, vintage vibe. That comes with Allen being a part of it. Being a world-class engineer, he knows what is supposed to be part of those rooms."

Pop divas or modern rock, the praise is effusive from all clients. "The gear is the best gear, the people are just amazing—everything works," says producer Nigel Godrich, who has recorded albums by Beck, Travis, and most recently Radiohead at Ocean Way. "But more than that, there's some sort of magic which is intangible, which is what everything to do with being creative and artistic is all about. I'm always very happy with what I get out of here."

Putnam clearly identified a kindred spirit in "that hi-fi kid." His assessment of the youthful Sides is accurate to this day. In an industry beset by diminishing record sales and an explosion of home-based and personal recording studios employing inexpensive but powerful digital gear, Ocean Way continues its winning tradition. "It's been a great year," Sides says, "as busy as any I've ever had."

Stores Hope Veteran Acts Will Rock Yule Sales

Continued from page 1

on the resurgence of artists like James Taylor, Jimmy Buffett, Barry Manilow, and Bruce Springsteen—all of whom had their highest-debuting albums in the Nielsen SoundScan era this year.

With the Rolling Stones' Tuesday (1) release of their *Forty Licks* compilation (*Billboard*, Sept. 14) in the leadoff spot, the fourth-quarter lineup includes sets from such venerable artists as Tom Petty & the Heartbreakers (*The Last DJ*, Warner Bros., Oct. 8), Santana (*Shaman*, Arista, Oct. 22), Rod Stewart (*It Had to Be You: The Great American Songbook*, J Records, Oct. 22 [*Billboard*, Sept. 28]); Eric Clapton (*One More Car, One More Rider*, Warner Bros., Nov. 5), Phil Collins (*Testify*, Atlantic, Nov. 12), and the late George Harrison (*Brainwashed*, Dark Horse/Capitol, Nov. 19).

"There is a lot of anticipation for Santana," says Storm Gloor, director of music for the Amarillo, Texas-based Hastings chain. *Shaman* follows Santana's massive 1999 release, the Grammy Award-winning, 11.1 million-selling *Supernatural* (see story, page 1).

"We've seen an incredible amount of reaction to the [Rolling Stones'] ABKCO [reissues], and that was really, really encouraging," Newbury Comics music buyer Carl Mello says. He expects *Forty Licks* to do for retail what Pink Floyd's Capitol compilation *Echoes—The Best of Pink Floyd* did last winter, when it moved more than 1.5 million units, according to Nielsen SoundScan.

Virgin Entertainment Group, North America senior VP of product and marketing Dave Alder thinks another greatest-hits collection, *U2: The Best of 1990-2000* (Interscope, Nov. 5) will do well, predicting: "I think it will be a U2 Christmas."

In a quarter laden with big-name releases, one of the most highly anticipated collections comes from Shania Twain, whose Nov. 19 release, *UP!* (Mercury), is her first since 1997's *Come On Over*. With sales of more than 14.3 million copies, that title is the top-selling album ever for a female, according to Nielsen SoundScan. "It should be huge," Mello says. "Depending on airplay and crossover, she should sustain incredible sales."

Also hoping to leave a mark in the country-pop arena is LeAnn Rimes, with her Tuesday (1) Curb Records release, *Twisted Angel*, and Faith Hill's Warner Bros. set, *Cry*, is due Oct. 15. The other half of the famous Hill/McGraw couple is not far behind—Tim McGraw's Curb album, *Tim McGraw & the Dancehall Doctors*, arrives Nov. 26.

Look for the fourth quarter to be especially strong for hip-hop/R&B releases. A new Def Jam set is tentatively due Nov. 26 from DMX, whose first four albums have all debuted at No. 1 on The Billboard 200. Jennifer Lopez is also slated to debut a new Epic release that day. Another highly anticipated project is TLC's *3D* (Arista, Nov. 12), which features the last recordings by Lisa "Left Eye" Lopes, who died earlier this year.

Key October hip-hop/R&B titles include Xzibit, *Man Vs. Machine* (Loud/Columbia, Oct. 1), LL Cool J, *10* (Def Jam, Oct. 15), Kelly Rowland, *Simply Deep* (Columbia, Oct. 22), and Shaggy, *Lucky Day* (MCA, Oct. 29).

The genre's November releases will include Jay-Z, *The Blueprint II: The Gift and the Curse* (Roc-a-Fella/Def Jam, Nov. 5), Jaheim, *Still Ghetto* (Warner Bros, Nov. 5), Fat Joe, *Loyalty* (Terror Squad/Atlantic, Nov. 12), Monica, *All Eyez on Me* (J, Nov. 12 [*Billboard*, Sept. 21]); Missy "Misdemeanor" Elliott, *Under Construction* (Elektra, Nov. 12), Ja Rule, *The Last Temptation* (Def Jam, Nov. 19); Craig David, *Slicker Than Your Average* (Wildstar/Atlantic, Nov. 19), Toni Braxton, *More Than a Woman* (Arista, Nov. 19), Nas, *God's Son* (Columbia, Nov. 19), Snoop Dogg, *Paid Tha Cost to Be Da Boss* (Priority/Capitol, Nov. 26), and Whitney Houston, *Just Whitney . . .* (Arista, Nov. 26).

Among December's holiday R&B/rap treats are Fabolous' *Street Dreams* (Desert Storm/Elektra), streeting Dec. 3. The Gza/Genius album *The Legend of the Liquid Sword* (Wu-Tang/MCA) and as-yet-untitled sets from Busta Rhymes, (J Records), Ginuwine, (Epic), and Jagged Edge (Columbia) arrive Dec. 10. Mariah Carey also makes her Island Def Jam debut on that date.

> *'Ja Rule, Jay-Z, and Xzibit are the top three albums asked about by consumers. I'm expecting Ja Rule to be bigger than ever, and people have been long awaiting the Jay-Z record.'*
>
> —VIOLET BROWN, WHEREHOUSE ENTERTAINMENT

"I would say Ja Rule, Jay-Z, and Xzibit are the top three albums asked about by consumers," says Violet Brown, director of urban music for Torrance, Calif.-based Wherehouse Entertainment. "I'm expecting Ja Rule to be bigger than ever, and people have been long awaiting the Jay-Z record. They will be huge."

Retailers are hoping veteran rock group Pearl Jam, which has slowly seen album sales decline since its 8.9 million-selling 1991 debut *Ten*, will experience a resurgence with *Riot Act*, scheduled for release Nov. 12 on Epic. Mello says, "It's going to sell a lot for us, because we're an alternative-skewed chain."

Other rock titles include Bon Jovi, *Bounce* (Island Def Jam, Oct. 8 [*Billboard*, Sept. 28]), 3 Doors Down, *Away From the Sun* (Republic/Universal, Nov. 12), Matchbox Twenty, *More Than You Think You Are* (Atlantic, Nov. 19), and Audioslave—which is Rage Against the Machine with former Soundgarden frontman/guitarist Chris Cornell—(Epic, Nov. 19), and Sum 41, *Does This Look Infected?* (Island, Nov. 26).

Although Interscope will not confirm the release, a Nirvana set is also a strong fourth-quarter possibility (*Billboard Bulletin*, Aug. 20).

The teen explosion has waned, but a number of past platinum performers provide pop titles with strong youth appeal, including Jive labelmates Nick Carter and Justin Timberlake, who will issue their respective solo debuts, *Now or Never* (Oct. 29) and *Justified* (Nov. 5). Christina Aguilera returns with *Stripped* (RCA, Oct. 29), while O-Town releases its sophomore set, *O2* (J Records, Nov. 12).

Latin fans will also have plenty to choose from, including Shakira's *Grandes Exitos* (Sony Discos, Oct. 29), Los Tigres del Norte's *La Reina del Sur* (Fonovisa, Oct. 29), and Jaguares' *Primer Instincto* (BMG, Oct. 22).

Springsteen's *The Rising*, which has sold 1.28 million units since its July 30 release, is also expected to sell consistently through the holidays. Fratt says, "People are looking for a reflection of life and a celebration of life, and this album is a well-balanced version of serious and fun tracks."

Eminem is another artist expected to have continued success in the fourth quarter, with the Oct. 29 release of the Interscope soundtrack to his new movie, *8 Mile*. The new project contains a number of Eminem tracks and should boost the already spectacular sales of his May release of *The Eminem Show* (Web/Aftermath/Interscope), which has currently moved 5.7 million units, according to Nielsen SoundScan.

Though the attitude toward fourth-quarter sales is encouraging, retailers are hesitant to predict whether they collectively will be strong enough to rejuvenate the industry.

"If you look to the first full week of Eminem, the sales were through the roof, and the industry was still doing bad," Mello observes. "So it's more complex than that; it's bigger than that."

The bigger picture includes the hope of regenerating sales by providing greater value for the consumer, a concept that many retailers feel has been lost with the availability of music on the Web. "There are ways of communicating the excitement of the key releases on a weekly basis," Alder says. "We've got to ensure that we're offering the consumer value rather than purely trading on price."

Fall Titles Should Lift DVD Biz To New Levels

Continued from page 1

tertainment executive VP of North America Marshall Forster agrees: "The cumulative box-office totals [for these releases] are great. DVD is positioned to be the sexy item of the quarter."

Fueling that optimism is the expected growth of DVD-player penetration to 40 million households by the end of this year—an increase of more than 30% from 2001, according to the DVD Entertainment Group.

With this in mind, studios are rolling out a powerful fourth-quarter release schedule that includes *The Scorpion King* (Oct. 1, Universal), *Scooby-Doo* (Oct. 11, Warner Bros.), *Spider-Man* (Nov. 1, Columbia TriStar), *Star Wars: Episode II—Attack of the Clones* (Nov. 12, Fox), *Lilo & Stitch* (Dec. 3, Buena Vista), *Austin Powers in Goldmember* (Dec. 3, New Line), and *Minority Report* (Dec. 17, DreamWorks).

Also on the schedule are such high-profile DVD catalog debuts as *Beauty and the Beast: Special Edition* (Oct. 8, Buena Vista), *E.T.: The Extra-Terrestrial* (Oct. 22, Universal), seven James Bond special-edition titles (Oct. 22, MGM), and the *Back to the Future Trilogy* (Dec. 17, Universal).

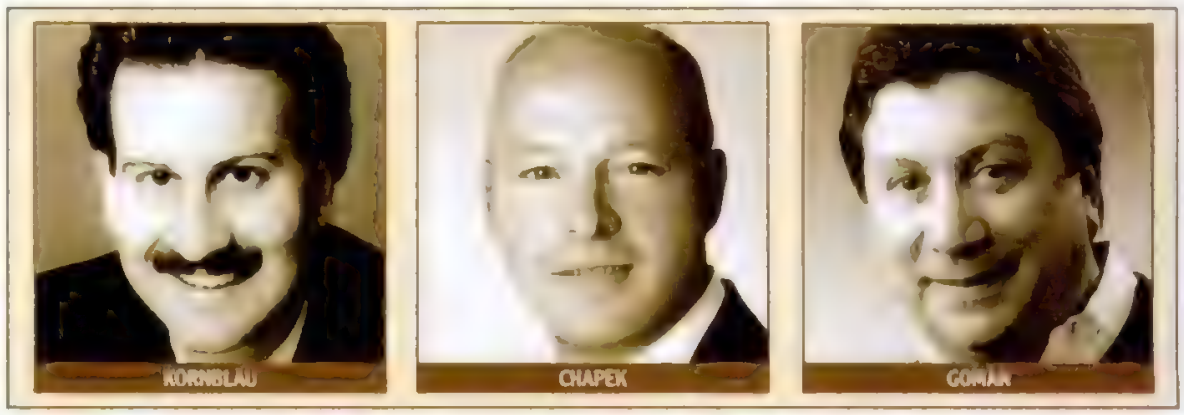
Retailers are expecting many of these titles to easily surpass last year's fourth-quarter sales results, when DreamWorks' *Shrek* and Buena Vista's *Pearl Harbor* reached new three-day (2.5 million units) and first-week (3.7 million units) DVD sales levels, according to the films' studios.

Mark Higgins, home-video buyer for the Albany, N.Y.-based Trans World chain, predicts, "*Spider-Man* will be the premier title because it had such a big [domestic] box office." The title topped $400 million in theaters.

Additionally, Stan Goman, COO of West Sacramento, Calif.-based Tower Records, picks *The Scorpion King*, *Scooby-Doo*, *Star Wars*, and *Spider-Man*, as the most likely record-setters.

Spider-Man includes partnerships with Cingular Wireless, Dr Pepper, and Carl's Jr. (*Billboard*, Aug. 3), while the studio's Nov. 26 release of *Men in Black II* will be supported by a $34 million marketing plan that ties in promotions with Loews Cineplex and Ray-Ban.

DreamWorks is helming a multi-million dollar promotional campaign for *Spirit: Stallion of the Cimarron* (Nov. 19) that will include promotional partnerships with M&M's, Baskin-Robbins, Kraft, and Burger King. DVD packaging will also feature an instant-win sticker



"It's going to be a really strong Christmas for DVD," he says. "There will be a big rush for these hit titles."

With studios generating up to 40% of their yearly video revenue in the fourth quarter, they are now spending the kind of money usually reserved for theatrical releases to market a blockbuster DVD's arrival. For example, Columbia TriStar is spending $100 million to promote *Spider-Man*, while Fox's Nov. 26 release of *Ice Age* will be backed by an $85 million campaign involving 14 major partnerships (*Billboard*, July 20).

Columbia TriStar's campaign for with such prizes as Ford Mustangs and Hewlett-Packard digital cameras.

Universal Studios Home Video president Craig Kornblau says, "This is one of the biggest times for us. Last year at this time we released [the DVD record-setter] *The Mummy Returns*." Similarly, in 1999, the studio issued that year's best-selling live-action title, *The Mummy*. Promotions for *The Scorpion King*, *E.T.*, and *Back to the Future* will be similar in scope to titles released during Universal's 2001 fourth quarter, which grossed $1 billion.

Though shelf space is becoming more crowded, Fox Home Entertainment senior VP of marketing Peter Staddon says competition is not necessarily a bad thing. "[This might start] getting people into the habit of buying [DVDs]," he says. "I'm confident that we'll see a growth pattern."

Buena Vista Home Entertainment (BVHE) has already set the stage for this growth with its Sept. 17 release of *Monsters, Inc.*, which set a one-week sales record with 11 million combined DVD and VHS units, according to BHVE, in the wake of the company's largest marketing campaign ever. BVHE president Robert Chapek notes that this quarter, "DVDs will be very strong with families. A record number of households will get into collecting."

Retailers and executives also say that VHS should still experience strong sales in the fourth quarter. Warner expects *Scooby-Doo*—which will be backed by a campaign involving partnerships with Coca-Cola, General Mills, Kellogg's, and Keebler—to rack up at least 40% of its sales on VHS, for example, and that VHS sales are only down about 10% from last year. VP of U.S. marketing Mike Saksa notes, "It's still a benefit for retailers to merchandise both categories."

Santana's Aim: A Musical Union With Humanity

Continued from page 1

the 1996 Billboard Century Award honoree, says he actually views what might have been a dilemma as a gift from the universe.

"This is not an exercise in reaching greater numeric heights. How can you draw a numeric connection to a miraculous union of music and humanity? You can't. You simply bow your head and humbly offer thanks," he explains. "Then you use the opportunity provided by that miracle to continue sharing your heart and your soul and all you've learned in life with the world. I could've gotten all tripped out by sales and stuff like that. But that's not where I am as either a human being or as an artist—and I refuse to go there."

Still, there was one very concrete, logistical issue for the artist to resolve. Between the completion of *Supernatural* and the sessions that would culminate in the imminent *Shaman* (due worldwide Oct. 22), his key creative collaborator, Clive Davis, had left Santana's home of Arista Records (where Davis was president) to start his own J Records. Then again, for Santana, the resolution was a no-brainer.

"My connection with Clive transcends industry affiliations," he says. "The idea of making this record without Clive was inconceivable to me."

So Davis came aboard as album producer with Santana. The two forged a partnership that took them through a two-year musical odyssey, during which Santana cooked up his signature brand of Latin-spiced instrumentals while Davis flexed his considerable muscle in unearthing well-crafted songs that both enhance the artist's vision and possess hit potential.

"It was challenging, to say the least," Davis says. "But Carlos and I agreed that we would approach this project in the same spirit and with the same energy we did with *Supernatural*. In the end, we have an album that everyone involved can be immeasurably proud of."

An added element on *Shaman* that was notably different from *Supernatural* was the participation of Davis' successor at Arista—label president/CEO Antonio "L.A." Reid, who served as executive producer. Was there any difficulty in having two industry titans involved on the same recording?

"Not at all," Reid says. "Clive and I have a long and great history together. It was like old times for us to work together on this project. Plus, Carlos and I share a strong mutual respect. We were all geared toward one common goal: To make an extraordinary piece of music. I believe it's exactly that. And it was not easy, given the mountain presented to us to climb as a result of *Supernatural*."

Supernatural is a high point for an artist whose career spans more than 30 years. His 36th recording, it has sold 11.1 million copies in the U.S., according to Nielsen SoundScan, with Arista reporting worldwide sales of 25 million. It also earned nine Grammy Awards in 2000, including album of the year, best rock album, and record of the year. The set's breakout single, "Smooth" (featuring Matchbox Twenty singer Rob Thomas), logged 12 consecutive weeks at No. 1 on The Billboard Hot 100.

SPREADING A 'SPIRITUAL VIRUS'

For Santana, *Shaman* was born a little more than a year ago, when he wrote "Victory Is One," an epic instrumental that interweaves threads of rock, Latin pop, and R&B. It bears the most important stamp of a Santana composition: It is not aimed at one musical sensibility.

"It's intended to remind people of the bigger picture; a picture that doesn't subscribe to one genre or mind-set," he says.

From there, the artist says ideas began to flow freely and take solid shape. One of his greatest points of pride on the album is the set closer, "Novus," an ethereal instrumental that showcases some of Santana's most lyrical, evocative guitar lines.

"At the risk of overstatement, this song is like the new '1812 Overture,' " he says. "It speaks about humanity, living with unity and harmony. This is what's important to me. I don't play music to pay the rent. I play to remind people of the big picture of life. Music is a tool to spread a spiritual virus. I see a song like 'Novus' as a means of spreading a virus that everyone wants to catch."

As songs like "Novus" and "Victory Is One" took form, Santana says he felt "completely open and emotionally available" to channel and interpret a wide range of styles and concepts to the 16 songs that constitute the richly textured *Shaman*.

"The problem with a lot of musicians and bands is that they paint with one color," he says. "They pick one style and stay there. That's too stifling to me. I want to use each and every color available. I want to paint rainbows."

To that end, *Shaman* employs a diverse troupe of guest performers to execute songs that run the gamut from traditional Latin and rock to pop and R&B—with occasional injections of hip-hop and electronica. Among the artists featured are Chad Kroeger from Nickelback, Dido, P.O.D., Macy Gray, and Michelle Branch, who vocally fronts the set's retro-R&B-laced first single, "The Game of Love."

Santana is particularly pleased with Branch's performance and demeanor, which he likens to Placido Domingo, who also appears on the album.

"They both have an immense sense of innocence in their voices—and there's nothing more powerful in this life than innocence," he says. "They are vastly different singers in an obvious sense, but they also both have a crystal-clear vocal purity that tightly connects them in my mind. They approach performing with a quality that's almost childlike in terms of energy. They're truly mesmerizing to watch."

Absent from the performing lineup is Thomas. He has, however, contributed several cuts to the project as a songwriter.

"Honestly, it just worked out that way; there was no premeditation or planning," Santana says. "We simply let each song follow its natural conclusion. My brother Rob has written some beautiful music; I'm glad that his presence will be so strongly felt on this album."

BRINGING 'LOVE' TO RADIO

With *Shaman* complete, Arista and Santana are focused on establishing a firm place for the album in the marketplace.

"Clearly, we have a challenge ahead of us," says Mark Shimmel, senior VP of marketing and artist development for the label. "When you follow a mega-hit record, even if you do respectable numbers, the perception is not always good. But we believe that Carlos has increased that musicality and depth of what *Supernatural* started."

Shimmel adds that a radio-friendly launch of the project is vital. "The Game of Love" went to all radio formats Sept. 17. It is complemented by a videoclip directed by Paul Fedor, which is slated to begin rotation on MTV, VH1, and MTV2 before the end of September.

"It's an excellent first single," WRNR Annapolis/Baltimore music director Alex Cortright notes. "It has a wonderful feel that people should have a quick and ready connection with."

In addition to promoting to radio, Arista hopes to draw attention to *Shaman* via a spree of TV appearances that were still being confirmed at press time. Also in the planning stages is a world tour that will likely begin in early 2003. In the meantime, Santana (who manages his career with Michael Jensen of Los Angeles-based Jensen Communications) will do a handful of special performances in the U.S. and Europe, where he is planning numerous dates in December.

NEW ALBUM HAS 'BROAD APPEAL'

While Arista and Santana are concentrating on breaking "The Game of Love," they agree that the project does not hinge on one single—or one demographic.

"This is a youthful single—and that's a great way to begin—but this is a record of broad appeal," Shimmel says. "If you went into a record store with a camera and took a snapshot, you would find that 90% of the people seen are potential Santana buyers."

Arista VP of marketing Tony Ward agrees, adding that "this is not about a single. This is about the old-fashioned album business. We're going to strive to expose as many cuts as possible to draw different elements of Santana's audience. Not every cut can be a single, but every cut can be used to catch a listener's attention."

That's a philosophy Santana says "makes [my] heart sing. I'm grateful to be in a scenario where my label doesn't just want dessert. They want the whole meal, all of the flavors and side dishes—everything that allows you to leave a musical experience full and enriched."



– SANTANA – A CAREER TIMELINE

1969
The group Santana issues its Columbia debut, spawning the hit single "Evil Woman"

1969
Santana plays the main stage of the Woodstock festival

1970
Santana issues its sophomore set, *Abraxas*, featuring the classic hits "Black Magic Woman" and "Oye Como Va"

1972
Carlos Santana records his first album without his band, a live set that starts a long association with Buddy Miles

1985
Santana plays Live Aid, reuniting the original Santana band lineup

1986
Santana writes the score to the film *La Bamba*

1992
After a 20-year association with Columbia, Santana signs with Polydor, issuing the acclaimed *Sacred Fire* album

1993
Santana forms the short-lived Guts & Grace label via Island/PolyGram

1996
Santana wins the Billboard Century Award

1999
Santana issues the Arista set *Supernatural*, which sells 11.1 million copies in the U.S. and 25 million worldwide

2000
Santana wins nine Grammys for *Supernatural* during the 42nd Annual Grammy Awards.

No Party For Dance Retailers

Continued from page 1

is for sale; its classified ad appears in this issue.

"We've survived acetates to 78s, mono to stereo, stereo to quad, LP to 8-track, 8-track to cassette, cassette to CD, CD to DAT, but we can't survive CD to MP3," Record Rack owner Bruce Godwin says. "We've survived price wars and chain wars, but nothing has ever been as bad as this. Our business is down 80% from three years ago.

"It's sad," Godwin continues, "but there's a younger generation that feels that it's their right to not have to purchase music—it's there for the taking. It's about downloading tracks for free and ripping CDs for friends."

Logic Records GM Kelly Schweinsberg recalls a time in the '70s when music fans would listen to the radio and then go to the record store on the weekend to buy their favorite singles. She laments, "This doesn't happen anymore."

For Schweinsberg and others interviewed for this story, radio *was* the driving force for singles sales. Today, however, Schweinsberg notes, "kids log on to their computers for music. Radio no longer drives them into the stores. The 'little box'—what used to be a radio—is now a computer."



To illustrate her point, Schweinsberg points to two Logic compilations released three years apart: 1999's *John Blair Party: NYC's Best DJs, Vol. 1* and the series' fifth volume, released earlier this year. The former sold 21,000 units, according to Nielsen SoundScan, while the latter has sold 3,500 copies.

"This is a good barometer for us as to what's going on," Schweinsberg says. "The first volume did well for us; the units sold of the latest volume don't even pay for us to master it." Sadly, Schweinsberg acknowledges, "a lot of dance music is faceless, so people think it's OK to download it for free. They don't completely understand that they're messing with an artist's livelihood."

Eddie Gordon, chairman of London-based Neo Records, does not see a bottom to what appears to be a downward spiral. "Music will forever be swapped, consumed by digital transfer," he says. "For the composer, it's unfortunately here to stay. Unless the provider can be levied or held responsible by the governing bodies, there's no stopping the loss."

But Gordon remains optimistic. "Alternative means of making your music valuable is needed to cheapen or lessen the value of the burned version," he says. "Comments like, 'Oh, so you only have the downloaded version' need to be part of the future dialog."

SCRATCHING SYSTEM HURTS

While many cite illegal downloading as the main culprit for the recent spate of dance-music specialty-store closings, new pieces of gear like Stanton's Final Scratch—introduced this summer—can't be ignored.

Final Scratch allows real-time manipulation and scratching of digital music files (.wav and MP3). Ultimately, with a standard turntable/mixer setup and a laptop computer, Final Scratch enables a DJ to treat digital music files the same way he would a 12-inch vinyl single.

"This piece of gear is going to have a huge impact on retailers like myself," says James Graham, who along with Chris Stiles owns DJ Hut in Washington, D.C., at the same location that formerly housed 12-Inch Dance. "It makes it that much easier to treat MP3s as pieces of vinyl, which until recently has always been the club DJ's main tool." Other retailers—including Satellite CEO Scott Richmond, E.D.'s co-owner Jason Jones, and Better Days owner Ben Jones—concur.

Stanton Magnetics VP of sales and marketing Laura Devens says Final Scratch was developed with the clear objective of supporting DJs and giving them a tool to further develop their art form.

Acknowledging that Final Scratch "is developed to work with all types of electronic files," Devens adds that her company's position is that "all music must be acquired through proper retail channels. Stanton does not in any way support the practice of acquiring music via unapproved channels."

Devens says Stanton is "investigating future versions of Final Scratch [that] would allow clubs to capture DJ playlists, thus securing the royalty revenue stream for artists that is, today, dicey at best."

Still, retailers understand why DJs are embracing this new piece of gear. "There is a serious lack of CD singles being made commercially available—and not all DJs are being serviced with promo-only vinyl and CDs," Better Days dance music buyer/manager Robert Young notes. "So, in essence, the DJs are doing what they need to do to remain competitive in their field. It's sad but true."

One club DJ, who spoke on the condition of anonymity, offers, "This business has gotten increasingly cut-throat. No DJ wants to be the last one on the block to play something. We all want to be the first one playing it. And sometimes, you need to do whatever it takes to get your hands on that hot track."

Another DJ points out, "Why would I spend $11.99 for an import single of a track not commercially available in the U.S. when I can download it for free? Do the math. It's not my fault that some of these labels aren't making available the product we want."

Nashville-based club/mix-show DJ Ron Slomowicz refers to the Victor Calderone remixes of Madonna's "Beautiful Stranger" to further illustrate the point. "If you wanted these mixes, you had to buy the British or German import single. And for many, $11.99 is just too expensive. In a weakened economy like we're currently experiencing, this only becomes more of a problem."

CONSUMERS FORCED TO DOWNLOAD

Radikal Records president Jurgen Korduletsch understands such viewpoints. "By not finding a way to make the single a viable format again, the industry is forcing consumers, especially young ones, to download music," Korduletsch offers. "Once kids stop going to record stores—what's the point if they can't find the music they want at a reasonable price?—they'll also stop buying full-length albums."

In addition to the demise of the single, retailers must also deal with product not being released in a timely fashion. "Labels must rethink their marketing plans," Godwin offers. "They can no longer wait to release an album only after a marketing plan is in place. By that time, those who truly want it will have already downloaded it.



KORDULETSCH

"Once an album is completed, the label needs to release it immediately," Godwin continues. "The days of having ample lead time to properly set up a release are long gone. Today's kids are too Internet-savvy to actually wait for something that they want today."

Godwin points to several of his customers who have been enjoying Underworld's just-released JBO/V2 album, *A Hundred Days Off*, courtesy of downloading. "Oh, they've had this album for the past four months. In fact, they've also proudly been bringing in their MP3s of the new Madonna song ["Can't You See My Mind"]. Labels, especially the majors, have no clue as to what's really going on."

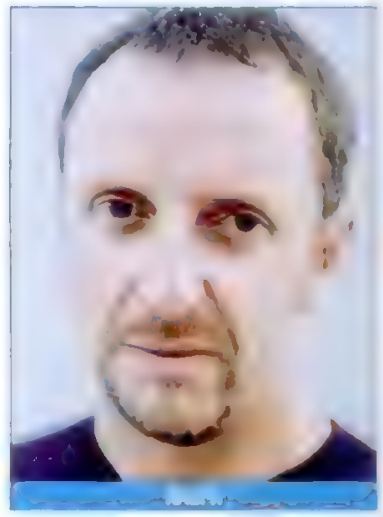
Perhaps a reality check is needed. In the Sept. 28 edition of *Billboard*, the top 50 entries on the Hot Dance Music/Maxi-Singles Sales chart sold a combined 15,000 units, while last year at this time, the top 50 entries on the same chart sold 38,000, according to Nielsen SoundScan. That's a decline of 61%.

The overall maxi-singles market is down, too. In the Sept. 28 issue, the overall maxi market moved 79,000 units, while at this time last year, maxis sold 142,000—a decrease of 44%.

Looking at specific titles in the Sept. 28 issue, Jennifer Lopez's "Alive" at No. 1 sold 1,500 units for the week, while Amerie's "Why Don't We Fall in Love" at No. 10 sold 350 copies. This time last year, Jagged Edge Featuring Nelly's "Where the Party At" at No. 1 sold 7,000, while Madonna's "What It Feels Like for a Girl" at No. 10 sold 1,200. This time in 2000, Madonna's "Music" at No. 1 sold 33,000 copies, while Celine Dion's "That's the Way It Is" at No. 10 amassed sales of 1,700 for the week.

Ironically, despite all this gloom, Korduletsch says Radikal's business is up at least 25% this year. He credits this to an aggressive release policy, a better balance of compilations and artist albums, and "a couple radio hits haven't hurt."

For those launching labels—like DJ/producers Dave Ralph (R-factor recordings) and Arthur Baker (Whacked U.K.), singer Ultra Naté (Blufire Recordings), and industry veteran Bill Coleman (Peace Bisquit Discs)—such words are like a soothing balm.



"I realize it may not be the best time to be starting a label," Ralph acknowledges, "but I also believe that if done properly, people will still pay for music they want."

According to Ralph, all releases from R-factor will be available as 12-inch vinyl singles and as $5 downloads at the label's Web site (rfactor-recordings.com). "Since downloads don't cost me any manufacturing costs, the key is to keep them cheap," Ralph explains. "While some say subscription services don't and won't work, I believe this is the future—and the future is now."

Satellite CEO: Let Public Know Who Is Hurt By File Sharing

Alarmed by the impact of file sharing on the dance-music landscape, Scott Richmond, New York-based CEO of Satellite Records—which encompasses labels, retail stores, and a Web site (satelliterecords.com)—has embarked on a crusade to make people aware of the realities of illegal downloading.



RICHMOND

Richmond recently launched his "awareness campaign" with a letter to key individuals in the dance/electronic community, as well as to the Recording Industry Assn. of America (RIAA). In essence, his campaign—which would combine visuals and editorial content—is designed to "educate the public about the fact that they are stealing." (The RIAA and a coalition of industry groups announced an anti-piracy campaign Sept. 26 [see story, page 4]).

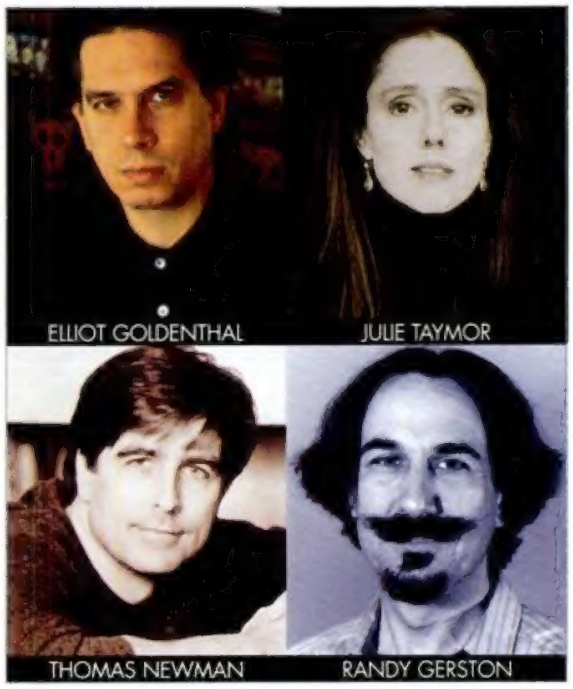
Richmond wants to see full-page print ads in popular magazines and TV spots showing the faces behind the independent artists, bands, and labels. "These ads would explain and show that downloading is literally taking food off their tables—perhaps leading to no new music in the future."

Richmond explains, "People would see that they are indeed stealing, and they would also see the faces of the people they're stealing from."

He stresses the importance of not featuring major artists or labels in such a campaign, as the public perception of them is that they are "fat cats who have more than enough money."

To get the ball rolling, Richmond says, "we need to start a societal discussion about the morality of the issue. The public might think they're only taking from the successful, rich artists and labels when downloading, but that's far from reality. The ones being severely affected are the independent artists and label owners—folks who are, in reality, very similar to those doing the downloading. Ultimately, we need to show that illegal downloading is neither OK nor cool to do."

MICHAEL PAOLETTA



Goldenthal, Taymor Join Lineup For Film/TV Music Conference

Joining the cast of panelists scheduled to appear at The Hollywood Reporter/Billboard Film and TV Music Conference are director Julie Taymor and composer Elliot Goldenthal, the creative duo behind Miramax Films' upcoming release *Frida*. The two will discuss the composer-director relationship in a session moderated by Robert J. Dowling, editor-in-chief/publisher of *The Hollywood Reporter*.

Also added to the conference lineup are composer Thomas Newman, a GrammyAward-winner for his score to *American Beauty*, and actor/director Todd Field. In a session titled "A Cut Above," the two will explore their collaboration on *In the Bedroom*, focusing on the creative and technical issues involved with creating and cutting music for the Oscar-nominated drama.

Newly confirmed to take part in the conference is the creative team behind the upcoming 20th Century-Fox film *Drumline*, including executive music producer Dallas Austin, Danielle Diego and Mike Knobloch of Fox Music, John McHugh of Jive Records, composer John Powell, and director Charles Stone. They will join Fox Music president Robert Kraft for the session titled "Anatomy of a Film." Also newly confirmed are Glen Brunman president of Sony Music Soundtrax, who joins moderator Randy Gerston for the session titled "O Soundtrack, Where Art Thou?", and Robert Kelley of Warner Bros. Television, who will take part in the "Getting In Sync" session.

The conference will take place Oct.10-11 at the Renaissance Hollywood Hotel in Los Angeles. For more information, contact Michele Jacangelo at 646-654-4660 or visit www.billboardevents.com.

THIS WEEK@ Billboard.com


MIKE SKINNER

COMING THIS WEEK: The U.K. is not exactly known for exporting hip-hop to the rest of the world, but **Mike Skinner's** one-man project **the Streets** is trying to reverse that trend. The Streets' debut set, ***Original Pirate Material***, was nominated for the U.K.'s prestigious Mercury Music Prize this year and will soon arrive in North America via Vice Records/Atlantic. A review of the album will appear exclusively on Billboard.com.

Also this week, read the last of four installments in Billboard.com's series of excerpts from **Richard Buskin's** new **Sheryl Crow** biography, ***No Fool to This Game.***

Billboard.com will also feature reviews of **Built to Spill** frontman **Doug Martsch's** solo debut, ***Now You Know*** (Warner Bros.), and jazz-leaning rock combo **Soulive's *Get Down*** (Velour).

News contact: Jonathan Cohen • jacohen@billboard.com

home front

Billboard Music Group events & happenings

upcoming events

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-11

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards
The Eden Roc Resort • Miami Beach • Feb. 6-8

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com



BOOK OF THE WEEK

TOP COUNTRY SINGLES

Newly published by Watson-Guptill/Billboard Books, *Top Country Singles 1944-2001* by Joel Whitburn is the ultimate compendium of essential facts and chart-related data on country singles over the past 57 years.

Musicologist Whitburn began publishing information in 1970 based on *Billboard's* Hot 100 chart and is the author of numerous books that examine *Billboard's* major charts. *Top Country Singles* provides artist-by-artist listings of more than 2,200 acts and 17,800 titles that reached *Billboard's* country singles charts from Jan. 8, 1944, through Dec. 29, 2001. Also provided in this fifth edition are updated and expanded artist biographies that allow additional insight into the lives and careers of the charted artists.

Top Country Singles 1944-2001 (ISBN: 0-89820-151-9) can be purchased by calling 800-827-9810 or by ordering online at www.recordresearch.com. For more information, visit www.watsonguptill.com.

visit www.billboard.com

■ **VNU BUSINESS PUBLICATIONS USA:** • President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Executive Vice Presidents: **Mark Dacey** (Marketing, Media & Retail), **Richard O'Connor** (Travel, Performance, Real Estate/Design and Food Service); Senior Vice President: **Toni Nevitt** (Marketing Information);Vice Presidents: **Joellen Sommer** (Business Management), **Joanne Wheatley** (Circulation)
■ **VNU BUSINESS MEDIA** • President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Vice President/Business Development: **John van der Valk**; Vice President/Human Resources: **Sharon Sheer**; Chief Financial Officer: **Joe Furey**; President– VNU Expositions: **Greg Farrar**; President – VNU eMedia: **Jeremy Grayzel**
©Copyright 2002 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording , or otherwise, without the prior written permission of the publisher.
BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. $299.00. Continental Europe 229 pounds. *Billboard*, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Higashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43306-8111. Current and back copies of *Billboard* are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 646-654-5861. For Subscription information call 1-800-745-8922 (Outside U.S.: 740-382-3322) or email: bbd@mail.kable.com. For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 114 Issue 40. Printed in the U.S.A.

Copyrighted material

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Bennett's Hallmark Moment

The Hallmark Channel will premiere *Christmas With Tony Bennett—Behind the Scenes* Nov. 16, with an in-depth look at the making of the legendary singer's first holiday release in 35 years. Below on the set, Bennett, right, works with **Don Jackson**, conductor of **the London Symphony Orchestra**.



A Good Save

Former President **Bill Clinton** joined VH1's Save the Music Foundation and Time Warner Cable (TWC) in Milwaukee to celebrate the reinstatement of 65 Milwaukee public elementary school instrumental music programs. Donors contributed $1.6 million worth of musical instruments for these schools, including $500,000 that TWC raised through support from the Southeastern Wisconsin community. **Hootie & the Blowfish** frontman **Darius Rucker** was also at the event to speak about the benefits of music education in his career. Pictured, from left are Rucker, TWC Milwaukee VP of public affairs **Bev Greenberg**, Clinton, TWC president **Carol Hevey**, and VH1 Save the Music Foundation director **Bob Morrison**.



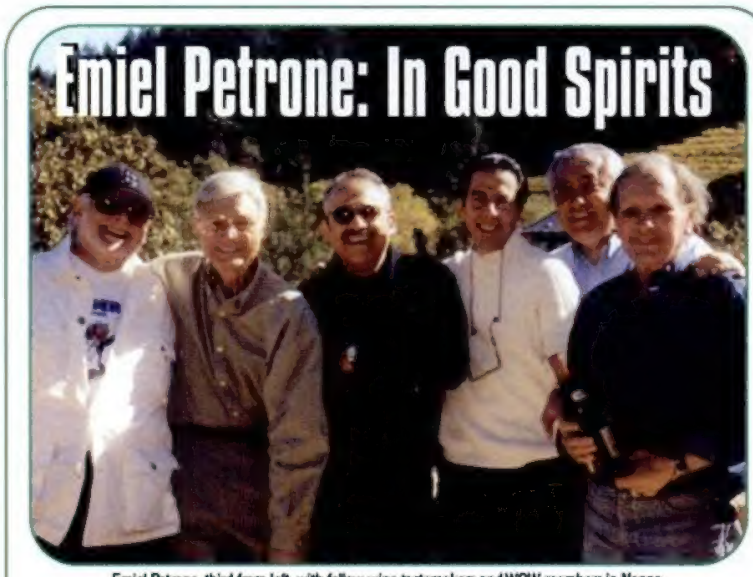
The Hives Alive

Hot rockers **the Hives** were among the performers at last month's LIFEbeat 10th-anniversary benefit concert at the Hammerstein Ballroom in New York. Pictured is lead singer **Randy Fitzsimmons**.



Photo: ImageDirect

Emiel Petrone: In Good Spirits



Emiel Petrone, third from left, with fellow wine tastemakers and WOW members in Nappa.

What's the difference between a merlot, a bordeaux, a cabarnet sauvignon, a chardonnay, and a pinot noir? For many of us, deciding which of these wines to order with dinner can be truly bewildering, but for Emiel Petrone, chairman of the DVD Entertainment Group and executive VP of Philips Entertainment Group Worldwide, membership in the World Organization of Wine (WOW) has demystified the process.

"People get phobic about wine. It's like classical music," says Petrone, who helped launch the CD format when he worked at PolyGram and continues to be instrumental in the worldwide acceptance of DVD-Video. "When I go out to dinner, people give me the wine list. They don't want to feel responsible for how the wine tastes."



Emiel Petrone, left, with Terry Pringle, owner of Outpost Vineyards.

Petrone admits that he knew nothing about wine when he first joined WOW—an all-male group comprising such industry executives as Joe Smith, former head of Capitol Records; Rowland Perkins, a co-founder of the Creative Artists Agency; and film producer Si Litvinoff (*A Clockwork Orange*)—more than 15 years ago. Now, he has acquired a broad wine education and has grown to appreciate such particular favorites as burgundy or bordeaux from France.

The Los Angeles-based group meets about once a month, often at member Eddie Kerkhoff's restaurant Le Dome, with the goal of sampling different types of wine and to fulfill WOW's motto: "Life is too short to drink bad wine." Hosts usually bring wine from their personal cellars.

"One of our goals is to try to put the right wine with the right food," Petrone says. "It's not taken lightly. We try not to be guided only by really hot labels. We go rather deep into catalogs. With champagne, for example, most people are very geared to the brand, Dom Perignon or Cristal. There are 20 other champagnes that taste just as good."

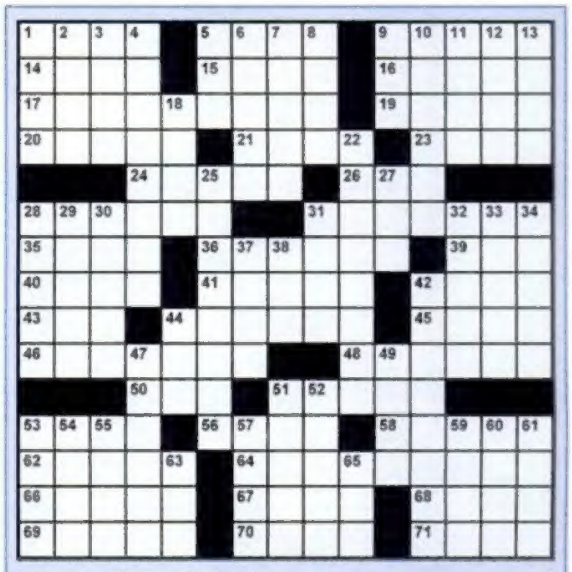
One of the group's more memorable lunches, Petrone says, involved a "vertical tasting" of the white bordeaux Chateau Cheval Blanc. A vertical tasting involves sampling a number of vintages in a row, in this case from 1947 through 1990.

He also recalls one of the first lunches attended by WOW's latest member, Temptations manager Shelly Berger. "Eddie [Kerkhoff] had a bottle of wine in a brown bag so you couldn't see it," Petrone says. "He said, 'I'll give anyone $100 if you can guess what it is.' Shelley said, 'It tastes like Gallo,' and he was absolutely right."

Many wine producers also come to WOW to test out their products. The group primarily samples from France and California, although it has sampled wines from all around the world. WOW additionally puts together special events, including a New Year's and a Fourth of July celebration, which have sometimes taken place in California's Napa Valley.

But what really means the most to WOW's members, Petrone says, is its true spirit of camaraderie. "We take pride in stating that we want to enjoy each other and the wine," he explains. "One of the rules at our lunches is we talk about wine, and the other is that no business is ever done."

JILL KIPNIS



'ALL MY EX'S' by Matt Gaffney

Across

1 "And the wonder ___ all..." (Clapton line)
5 Sophie B. Hawkins hit "___ I Wish I Was Your Lover"
9 His first No. 1 was 1985's "Heaven"
14 Dance seen in Israel
15 Al Martino hit of 1963 "Living ___"
16 Autry and Krupa
17 Bandmate of Tommy Lee
19 "Love songs ___ do" (Billy Ocean lyric)
20 Mary-Kate or Ashley of "Full House"
21 KISS's biggest hit
23 "Cross My Broken Heart" band, with "The"
24 They vote "no"
26 Letter for Yanni
28 The Clash rocked it
31 They hit No. 5 in 1985 with "I Miss You"
35 Kind of trombone
36 Decorate with an insignia
39 Mozart comedic opera "___ Schauspieldirektor"
40 Old school Kurtis
41 Dear deer
42 Nat King Cole's "___ Lisa"
43 ___ Ridge Boys
44 Frank Zappa tune off "You Are What You Is"
45 "Tommy" song "It's ___"
46 "One Thing Leads to Another" band
48 Carpenter and Akers
50 Greenwood of "God Bless the U.S.A."
51 With 61-down, it starts with "Once upon a time..."
53 "Bad" track "Another Part ___"
56 Pool table's edge
58 Cassette player button
62 With 64-across, Beyonce Knowles's role in "Austin Powers in Goldmember"
64 See 62-across
66 ___ out (popped up, in baseball)
67 They whipped it good
68 Indigo Girls' tune "Hammer and ___"
69 Leaves marks on the road
70 Letters that link The Bee Gees?
71 German river

Down

1 The Commodores' last hit with Lionel Richie
2 Thwart, as a plan
3 Gets annoying
4 Madonna No. 1 whose video featured a bullfighter
5 Some "Law & Order" characters: abbr.
6 Suspect's excuse
7 Makes a disco version, maybe
8 "___ Time I Fall" (No. 1 tune of 1986)
9 In time past
10 Label founded by Russell Simmons
11 Poker pittance, possibly
12 "___ The Beatles" (1964 album)
13 Nine-digit identifiers: abbr.
18 Neneh Cherry's "___ City Mama"
22 City where Esa-Pekka Salonen was born
25 Simon & Garfunkel tune with a memorable refrain
27 Herndon and Cobb
28 Nixon's 1960 running mate Henry ___ Lodge
29 God, for Cat Stevens
30 Add fuel to the fire
31 Laker Bryant
32 House material in Mexico
33 Element No. 54
34 Body shots, so to speak
37 All seven of his 1980s hits reached the Top 5
38 Lil' Mo's "She Cood Neva ___"
42 Girl in a Tom Petty title
44 Jamiroquai's "Too Young to ___"
47 Showed off one's pecs
49 "You're only sixteen, you don't have ___ yet" ("Parents Just Don't Understand" line)
51 Put papers in their places
52 Tylenol rival
53 Whacks, in mob movies
54 Peter, Paul & Mary's genre
55 1012
57 Band formed in Sydney in 1973
59 And others: abbr.
60 Home, in slang
61 See 51-across
63 Football measurements: abbr.
65 Punched person's proclamation

The solution to this week's puzzle can be found on page 66.

RiM SHOTS by Mark Parisi



MUSIC TO MY EARS

A Tribute to the Legendary Music Journalist

TIMOTHY WHITE

An Evening of Music with

JIMMY BUFFETT • SHERYL CROW
(New York Only)

DON HENLEY • BILLY JOEL
(Boston Only)

JOHN MELLENCAMP • STING
JAMES TAYLOR • ROGER WATERS
& BRIAN WILSON
(New York Only)

OCTOBER 7 FLEET CENTER, BOSTON

MADISON SQUARE GARDEN, NYC **OCTOBER 8** **2002**

Copyrighted material

2-47955

THE LAST DJ



"if you reach back in your memory
a little bell might ring
'bout a time that once existed
when money wasn't king
if you stretch your imagination
i'll tell you all a tale
about a time when everything
wasn't up for sale"

"THE LAST DJ"

NEW MUSIC BY TOM PETTY AND THE HEARTBREAKERS

BROUGHT TO YOU BY...YOU

TOM PETTY | HEARTBREAKERS **"THE LAST DJ"** PRODUCED BY GEORGE DRAKOULIAS, TOM PETTY & MIKE CAMPBELL

ALBUM IN STORES OCT 8

Management: East End - Tony Dimitriades Mary Klauzer

THE LAST DJ | TOUR

tompetty.com wbr.com

©2002 Warner Bros. Records Inc. Warner Music Group. An AOL Time Warner Company.

enhanced CD

Copyrighted material